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LOUDOUN
GERMANTOWN, PHILADELPHIA

COUNTY HOUSE OF THE ARMAT FAMILY
THE YEARS 1801-1835

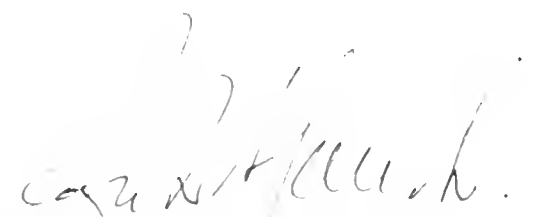
MARK ARNOLD BOWER

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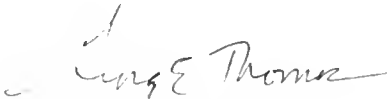
Presented to the faculties of the University of Pennsylvania
in Partial Fulfilment of the Requirements for the Degree of

MASTER OF SCIENCE

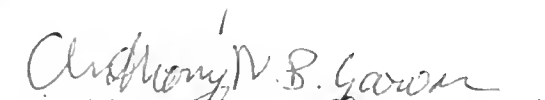
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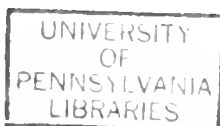
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LOUDOUN,
Photograph from the southeast, circa 1910. Photographer
unknown. Loudoun Collection, M.D. Logan Trust.

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My Thoughts are with the dead; with them
I live in Long - Pass'd Years;
Their Virtues love,
And from their lessons seek and find
Instruction with a humble mind.

Charles J. Wistar II
Germantown, 1866

ACKNOWLEDGEMENTS

This tome respectfully dedicated

to

the late

Amelia Nicholas Farr

A perennial flapper who danced her last Charleston
16, February, 1983

and to my parents

Mr. and Mrs. John Arnold Bower II

I would like to extend my deep appreciation to all who
assisted me in the completion of this thesis -

Animus hominis est anima scripti

INTRODUCTION

Following the funeral services on February 17, 1939, the beneficiaries of the estate of Miss Maria Dickinson Logan assembled at her home for the reading of the will. After the specific bequests to institutions, friends and relatives totalling over \$150,000 were repeated, the last item of the will was read; and to those who knew Miss Logan the bequest came as no surprise for it completed a plan for the disposition of her estate formulated almost a decade before:

I Maria Dickinson Logan singlewoman of Philadelphia ... direct that ... the Real Estate where I make my home, known as "Loudoun", and situate on the west side of Germantown Avenue, at Apsley Street Germantown ... I give and devise said Real Estate unto the City of Philadelphia, in trust to maintain the same forever as a park for the use and enjoyment of the citizens of the Community under the jurisdiction of and according to regulations deemed to be proper by the Fairmount Park Commission The family mansion on said real estate shall be maintained in its present condition and appointments, as a museum and headquarters for such historical and patriotic enterprises as the said Commission shall deem appropriate. This said park and museum shall bear the name "Loudoun" and shall always remain and be known as a memorial to my mother, Anna Armatt Logan, great granddaughter of Thomas Armat of Germantown. ...

Miss Logan's gift which included a sizeable trust fund to maintain the estate ended the Armat family ownership of Loudoun of one hundred and thirty-eight years.

Maria Dickinson Logan (1857-1939) was the great-granddaughter of the Philadelphia merchant Thomas Wright

Armat (1776-1806) and his first cousin Ann Yates (1776-1809) of Cumberland, England. The Thomas Wright Armats established the Loudoun estate in 1801. Three children were born to the Armats: Sara Ann (1797-1834), Jane Caroline (1798-1856) and Thomas Richard (died in infancy 1801). After the deaths of Thomas Wright and Ann Armat the estate passed jointly to Sara Ann and Jane Caroline. In 1819 Jane Caroline married her third cousin William Armatt, a Baltimore merchant. The William Armatts resided in Baltimore where their two children were born: Anna Elizabeth (1820-1895) and Frances (Fanny) Ann (1822-1851). William died in 1822 and his widow and daughters left Baltimore and returned to Philadelphia.

Jane Caroline Armatt remarried in 1825 to James Joseph Skerrett (1784-1875), a Philadelphia banker. Of this marriage two sons were born; both died in infancy. In 1826, the Skerretts bought Sara Ann Armat's half-interest in Loudoun, bringing the estate into single ownership. Sara Ann never married and died in Bucks County, Pennsylvania in 1834. The Skerretts retained a townhouse in Philadelphia and used Loudoun as their country house until 1835 when the family (including Jane Caroline's daughters) left Philadelphia for an extended tour of Europe. After their return in 1838-39, Loudoun became the Skerrett's year-round residence.

Anna Elizabeth Armatt was married at Loudoun in 1846, to Gustavus George Logan (1815-1876), the great-grandson of

James Logan and the son of Maria Dickinson (1783-1854) and Albanus Charles Logan (1783-1853) of Stenton and Sommerville. The Gustavus Logans lived at Stenton following their marriage until they moved, in 1854, to Restalrig Hall. Restalrig Hall was built on the Stenton estate halfway between Loudoun and Stenton House and was a gift to Anna from her mother Jane Caroline Skerrett. Anna Armatt Logan's sister Fanny never married and died at Loudoun in 1851.

The Logans had seven children: Sara (died in infancy 1847), Dickinson Norris (died in infancy 1848), Albanus Charles, also called "Lo" (1850-1930), William Armatt (1852-1860), Fanny (Frances) Armatt (1854-1898), Maria Dickinson (1857-1939) and Jane Caroline Armatt (1859-1924). The Gustavus Logans were estranged and legally separated in 1856; Anna returned to Loudoun and Gustavus divided his residency between Stenton, Philadelphia, and the Dickinson family estates in Delaware. Anna Logan and her children left Restalrig Hall in 1856 and moved back to Loudoun. Restalrig Hall was afterwards let to various tenants but never again occupied by any member of the family.

Following his mother's death in 1854, Gustavus Logan inherited one-fourth of the Logan estate, including Stenton House. The other heirs were his sisters Mary Norris Logan and Sara Logan Betton and his brother John Dickinson Logan. Anna Armatt Logan inherited her mother's estate, including Loudoun, after her stepfather's death in 1875. The following year Gustavus Logan died and his share of the

division of the Logan estates were inherited by Anna. Mary Norris Logan died in 1886 and left the bulk of her estate to Anna Logan and her children.

Anna Armatt Logan died at Loudoun in 1895, leaving her estate to be divided equally among her four surviving children. Jane Caroline Logan married her English sixth cousin Col. Edward Corynden Luxmoore in 1896, and resided outside London. Frances Armatt Logan joined her sister in England and died there in 1898. Jane Caroline Luxmore had three children: Edward Corynden Logan, Frances Logan and Caroline Armat. Jane Caroline Luxmoore died in 1924.

Stenton House and its remaining acreage were sold to the City of Philadelphia by Anna Armatt Logan's heirs and assigns in 1909.* Restalrig Hall remained in the family until it burned in 1912. Albanus Charles Logan and Maria Dickinson Logan, the last direct descendants of Thomas Wright Armat in America, lived at Loudoun; neither married. Albanus died in 1930, and following his death, Maria Logan bought out all interest in Loudoun from her brothers' and sisters' estates before her death on 14 February 1939.

It took nearly a year to settle Miss Logan's estate and to effect the transfer to the City. The Fairmount Park Commission took an inventory of the contents of the house and hired a caretaker to open the house to the public.

* Stenton, located at 18th and Windrim Streets has been open to the public since 1912 as an historic house museum operated jointly by the City of Philadelphia and the Colonial Dames of Philadelphia.

However, in 1940, the World War was more on the minds of Philadelphians than Miss Logan's legacy, and the house was turned over to the Permanent Emergency Aid Society of Philadelphia. After the war the house reverted to a museum. The occasional visitor, if lucky, was admitted; but more often than not he would find the caretaker sitting in a rocking chair in the sun room, spending her days in blissful oblivion as the dust and dirt settled over the contents of the house and moths began a two-decade reign of terror.

In 1966 Mrs. John Watson Farr, a long-time resident of Germantown, aware of the rundown condition of Loudoun, gained permission from the Commissioners of Fairmount Park to form the Friends of Loudoun. The Friends of Loudoun were, at that time, a group of Philadelphia area women who volunteered for the ambitious project of "restoring" Loudoun. Remarkably, in the twenty-seven years between Miss Logan's death and the formation of Mrs. Farr's committee, almost all the contents had remained as left in 1939. The closets, chests, trunks and storerooms locked by Miss Logan's servants had remained undisturbed. (This fortunate circumstance was a result of the caretaker's total lack of interest and curiosity, and the foresight of Miss Logan's servants, who neglected to inform the City where the keys were located.) It took nearly two years to sort and arrange the bulk of the contents and to set up the rooms but the work to this day still stands unfinished.

The Committee began its task with zeal; determined to have the house opened to the public as soon as possible. In the rush, much was overlooked, ignored, or thrown out, especially in the loft and attics. It was in these rooms (see Figs. #1, #2) that the Committee found a vast and important collection of family papers and related memorabilia, all carefully stored and in a remarkable state of preservation. The manuscripts that were found, numbering some 18,000 in all, were quickly read and then deposited in the Manuscript Collection of the Historical Society of Pennsylvania. The papers span over time from the late 17th century to 1939 and include documents relating to the Armat, Logan, Norris and Dickinson families.

The Loudoun Collection of furnishings and decorative arts are now displayed in thirteen rooms open to the public. The remainder of the Collection is stored in the lofts and attic. The public rooms remain as they were set up by Mrs. Farr and her committee when the house was re-opened in 1968. These installations have become in their own right "period rooms", reflecting a particular and very personal philosophy of how a house museum should be interpreted. Mrs. Farr had determined from the outset that Loudoun should not in any way attempt to recreate the past in a series of chronologically correct period installations. Rather she chose a different tack arranging the rooms as if still occupied, in an eclectic manner, reflecting the succession of generations of the Armat and Logan families. (See Figs. #3, #4.)



Fig. 1 The storage loft at Loudoun in 1984.

Fig. 2 The "dark storeroom", 1984. It was in this room that the majority of the family papers were found in 1966 by the Friends of Loudoun.

Note: All photographs by M.A. Bower unless otherwise noted.

If any criticism could be leveled against Mrs. Farr's efforts it would be on philosophical grounds. The Collection does not reflect the tastes of the original owners. Yet such a critique is, in this instance, unwarranted; for the Committee really made no pretense of being more than a dedicated group with no formal training in preservation, determined to maintain the house and its collections.

In the past two decades, visitors to historic sites have become increasingly knowledgeable and demanding. To keep pace, house museums such as Loudoun must make periodic re-evaluations of the validity of their interpretations and facilities. Loudoun represents a noteworthy challenge to the curator and historian. The site and collection are fixed: nothing can be added to, or subtracted, from it. A static site has its problems and in this instance presents an excitingly complex series of issues to be resolved regarding interpretation.

The first step towards creating a plan for reinterpreting the house is a methodical program of historic research of the physical site, the Collection and the documents. This thesis is the product of a systematic reading through the Loudoun Papers pertaining to the Armatt family and Loudoun through 1835. This information has been, for the first time, put in chronological order, noting the events and changes within the family and the development of Loudoun; placing these events in context with contemporary

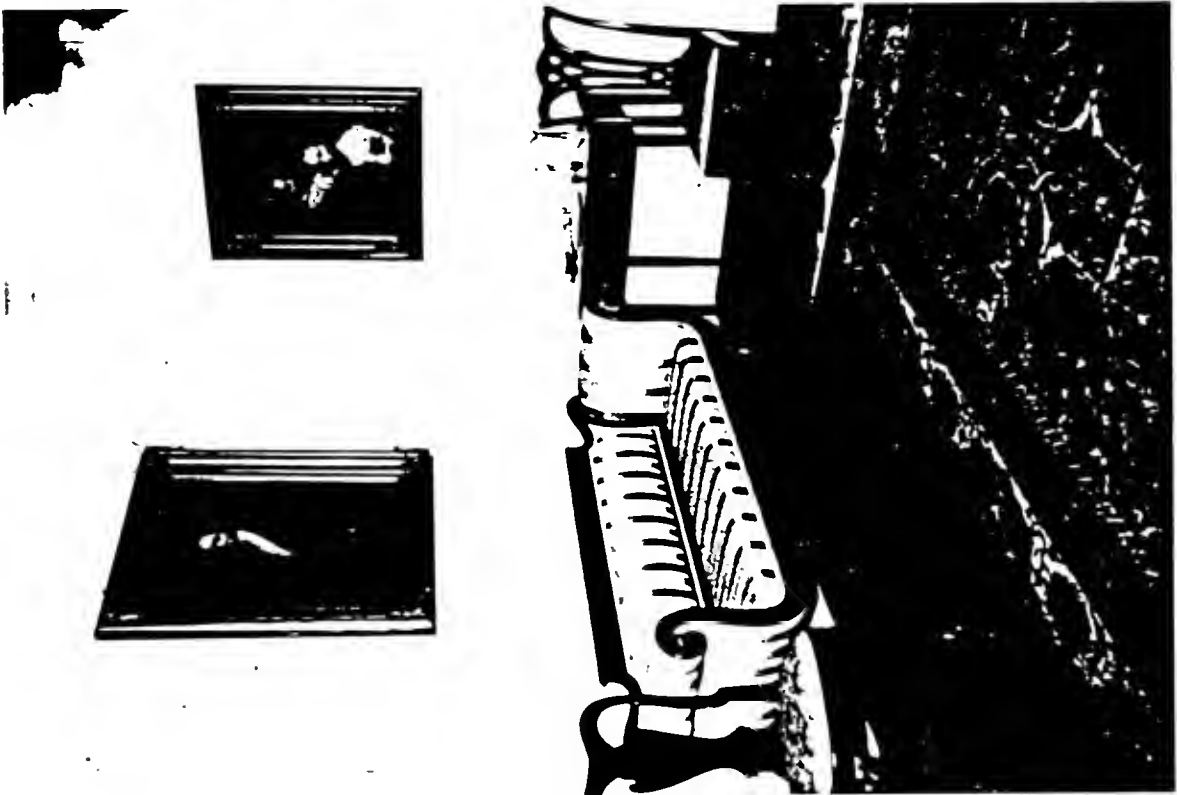
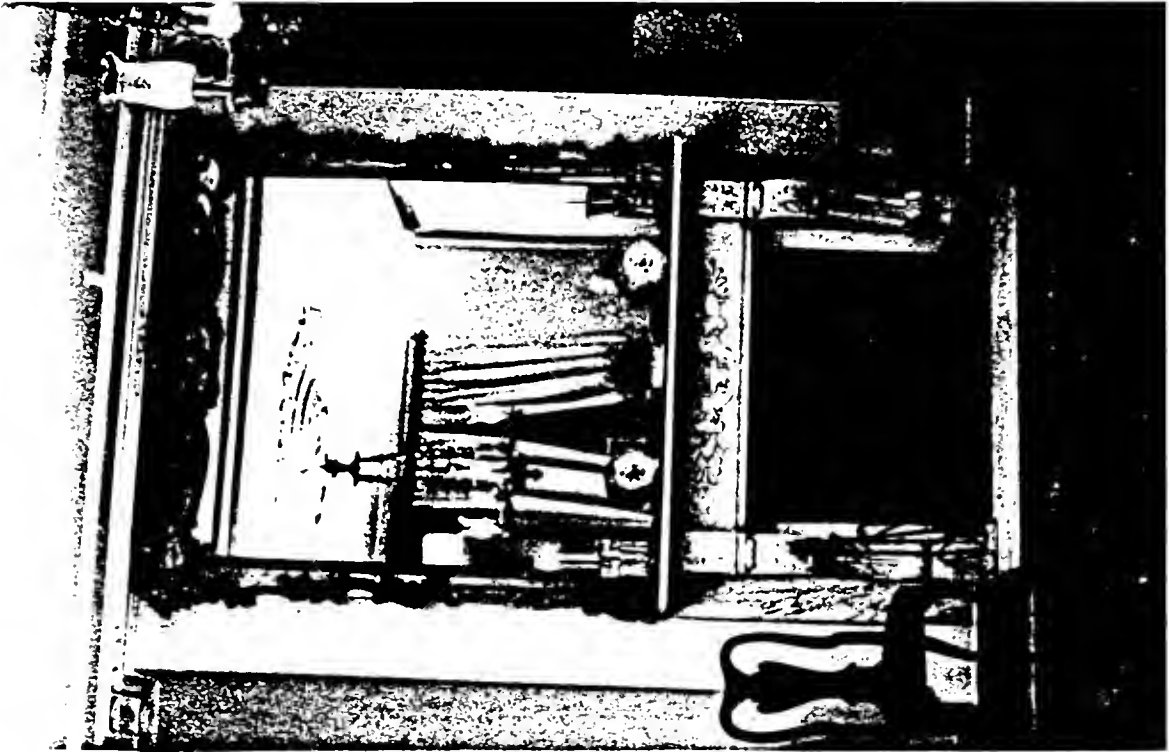


Fig. 3 The drawing room or east parlor at Loudoun in 1984. The room remains as it was installed by the Friends of Loudoun in 1966-68.

Fig. 4 The drawing room, 1984.

social, political and economic issues which had a bearing on the family. The resulting narrative is written to be of interest to the general public and for use by the Friends of Loudoun as a base for the interpretation of the house for the years spanning 1801 to 1835. It is the author's hope that this thesis will be the first of many such essays on Loudoun, its personalities and its Collection.

CHAPTER I

The Development of the "Villa" in Federal Philadelphia

In retrospect, the last decade of the eighteenth century and the first of the nineteenth were the halcyon years in the history of the City of Philadelphia. By the turn of the century, the city lead the country in affairs of finance, science, literature, and the arts. Perhaps at no other time was there such a prevailing sense of unlimited optimism and promised prosperity. It was an era of speculation and expansion, boom years which brought wealth for many and ruin for others. Those involved in the maritime and mercantile trades probably benefited most from the peace brought about by the ending of the Revolutionary War. The mercantile houses of Philadelphia now found lucrative markets in direct trade with foreign ports, previously closed by Colonial English trade restrictions.

The incoming wealth, enriched the old and created a new generation of fortunes. The post-revolutionary mercantile elite was a mixture of wealthy colonials, newly rich native-born Philadelphians, and immigrants from other states and countries eager to take advantage of the expansion of the port city. This mercantile elite, although more cosmopolitan than in previous generations, remained, as before the Revolution, markedly Anglophile.

Yet this period, characterized in both myth and fact as an era of unbridled rebirth, confidence, and prosperity, was

overshadowed by recurring epidemics of yellow fever. The accounts of the disease, the suffering of its victims, and the barbaric medical treatments of the time may seem horrific to us in the twentieth century; to the inhabitants of the city, the news of the fever instilled a terror that we can only imagine. Of the inhabitants, those who could flee did so, leaving behind the destitute, the ill, or those already dead. The epidemic of 1793 was to be followed by the fevers of 1794, 1796, 1797; in 1798 a tenth of the city's population died.¹

One effect of the epidemics on the development of the city was a surge of country-house building. Although no one knew the exact cause of yellow fever, it was known that retreat to an elevated salubrious situation away from the "contamination" of the city was the best, if not the only insurance against the risk of contracting the fever. It is not surprising then to find a correlation between the expanding economy of the city, the recurring fevers and the rapid increase of the number of houses built in the country in the years between 1790 and 1810. In this period following the Revolution two distinct strains of country house types can be identified. There are, of course, similarities in terms of style but the immediate outward appearance and setting confirm two separate intentions and identities. Great country seats for the landed class continued to be built, among them houses such as China Hall built at Croydon, Bucks County (1796) and The Highlands

built at Whitmarsh, Montgomery County (1798). However, at the same time a new form characterized by setting, size, and design began to gain prominence in what appears to be an essentially indigenous form of country dwelling for the merchant class. Loudoun, built between 1801 and 1809 is representative of the new trend.

To date there is no definitive study of these houses as a distinctive group; they have largely disappeared, or, with the exception of a remarkable group still standing in Philadelphia's Fairmount Park, have been greatly altered. John Cornforth wrote in the English publication Country Life that:

It is one of those odd accidents of history that the best illustrations of villa life as it was understood in England and developed along the banks of the Thames in the 18th century should exist in Pennsylvania, along the banks of the Schuylkill River a few miles from the center of Philadelphia ... here on the little hills overlooking the river or tucked away in glades and groves are a number of houses that to an English visitor at least must immediately conjure up that semi-urban, semi-rural life so enjoyed by Horace Walpole's contemporaries in Richmond and Twickenham.²

It would follow that the "villas" built by the merchants of the city should follow English models, a tradition established since the founding of the city, transmitted through English pattern books or more directly by emigre architects and master builders.³ Yet one would be hard-pressed to find a Burlingtonian Chiswick. Instead, one must look for prototypes now existing or having existed and to look at the works of architects such as John Soane, John Cruden, William



Fig. 5 "Rockland", built c. 1810, Fairmount's East Park, east facade.

Fig. 6 "Rockland", west facade, showing original wood piazza which runs the length of the parlor.

Thomas, and Robert Taylor who often built houses in the "villa" mode and popularized the concept of the "villa" in their published works.

Pierre de la Rultiniere du Prey in his treatise on the work of John Soane, writes convincingly of the problems of applying the term "villa" to a certain type of structure; the nomenclature of the word in the 18th century was at best confused.⁴ Du Prey writes, "... in the fashion anxious vocabulary of the beau mode, 'Villa' became synonomous with all that was chic, petite, a la mode, or dernier cri."⁵ J.C. Loudon, in his treatise An Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture, wrote as late as the second quarter of the 19th century of the "Beau Ideal" of the English Villa. The "ideal villa" was "... to be a place of agreeable retirement, and not one of seclusion from the world, it should be situated, if possible, in a beautiful country, within reach of a public road and at an easy distance from the metropolis."⁶ In at least one instance a Philadelphian used the term in the late 18th century; Robert Morris wrote to William Morris from "The Hills" (later Lemon Hill) on October 30, 1775: "I have just parted with my little visitor, he is gone to the neighboring villa...."⁷ Using English examples as prototypes, a quick survey of twenty Philadelphia "villas", either newly constructed or altered in the Federal period, reveals a number of strong common characteristics that can be said to be a new form firmly established during this period.⁸



Fig. 7 "Wakefield", built c. 1800 - 1810, 16th and Lindley Streets, Philadelphia.

Fig. 8 "Chamounix", built c. 1802, Fairmount's West Park. The bow is a later addition as is the cast iron porch which replaced the original wooden piazza.

The most striking characteristics of these villas are their size and the arrangement and use of the rooms. The houses all stood alone with the outbuildings playing a minor to insignificant role in the parti. The houses usually average 40' to 45' in width and approximately 30' in depth. In plan, the kitchen is in the cellar; the principal floor contains two rooms, passage and stairs; and the second floor has four to five bedrooms and passage. A feature of these houses not found in the country houses of the previous generation is the incorporation of a "piazza" or porch in the design. Typically these piazzas would run the length of one of the major facades, usually placed off the principal parlor.

These "villas" have a single formal facade (Wakefield, Hatfield) or two formal facades (Ormiston, Chamounix), depending on the site and natural landscape. For example, those houses located along rivers usually have two principal facades, one on the river and the other on the land side. The fenestration of the principal facades of these villas is symmetrical. The secondary facades are asymmetrical, corresponding to the interior plan. The majority of the houses have low hipped roofs with balustraded flats. The exterior woodwork tends to be simple with a minimum of carving, yet the work typically is superbly executed. The exterior walls are usually stuccoed and the majority appear originally to have been scored to imitate cut limestone.



Fig. 9 "Vernon", built c. 1800, 5708 Germantown Avenue. Vernon, like Wakefield differs slightly from the usual villa form in having a central pediment.

Within the villa type is yet another form of which four examples have been identified. These four houses were intentionally built in stages; the first section contained the stairs and parlor and the corresponding rooms above and below. These four houses were clearly intended to have five-bay principle facades. Of the four in this group, two were completed (Loudoun and Wakefield) in lower Germantown; two were not completed (the Lilacs and Ridgeland) in Fairmount's West Park. Further study of the country house in Philadelphia will, doubtless, provide additional examples of "villas" built in the Federal period and a better understanding of their role in the architectural development of the city.



Fig. 10 "The Lilacs", built c. 1800, Fairmount's West Park, view looking southwest.

Fig. 11 "The Lilacs", view looking northwest, showing the gambrel blank wall originally constructed to be joined to an addition to the Southwest which would have made a conventional five bay composition.

END NOTES
CHAPTER I

¹ Russel F. Weigley (Ed.), Philadelphia A 300 Year History (New York: W.W. Norton and Company, 1982), pp. 188-197.

² John Cornforth, "Fairmount Park, Philadelphia - I", Country Life, (London, January 4, 1973), p.18.

³ George Tatum, Penn's Great Town, (Philadelphia: University of Pennsylvania), 1961, pp. 39-52.

⁴ Pierre de la Ruffiniere du Prey, John Soane (Chicago: The University of Chicago Press, 1982), pp. 266-295. See also: Christopher Hussy, The Picturesque, Studies in a Point of View, (London: Frank Cass & Co. Ltd. 1967) pp. 186-230. Hussy discusses the concept of the "picturesque" on the development of county house design in England in the 18th and 19th centuries, concepts which had a similar influence on American country house design and their settings.

⁵ Ibid., p. 266.

⁶ J.C. Loudon, An Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture, (London: Frederick Warne and Company, 1869) pp. 790-91.

⁷ Robert Morris, Letter to William W. Morris, Esq., dated "The Hills, October 30, 1795", from transcription of Robert Morris' Private Letterbooks, Vol. III, Library of Congress, VNN-3-17-62, photostat copy in the Philadelphia Historical Commission Files, "Lemon Hill" file.

⁸ The twenty houses in this informal survey are all within Philadelphia County with the exception of Andalusia. All twenty houses were built or remodeled after the Revolution and were built by Philadelphia merchants except where noted. Information on all of these houses can be found in the collection and files of the Philadelphia Historical Commission. The twenty houses are as follows, arranged by geographic location in the Philadelphia area.

FAIRMOUNT PARK

ARNEST: 33rd and Dauphin Street, built c. 1800, with later wings c. 1830.

CHAMOUNIX MANSION: Chamounix Drive, built c. 1802 with later additions, erected by George Plumstead.

GREENLAND: Greenland Drive, built c. 1800.

HATFIELD HOUSE: N.E. corner Girard Avenue and 33rd Street, moved from its original location at Hunting Park and Pulaski Avenue, built c. 1770, remodeled c. 1800 and 1838. Remodeled by William J. Hay.

- THE LILACS: Greenland Drive, built c. 1800, no further information is known, however The Lilacs is an important example of a "villa" built in stages, only the first section of the house was completed.
- LEMON HILL (formerly "The Hills"), Lemon Hill Drive, remodeled c. 1799 by Henry Pratt.
- ORMISTON: Reservoir Drive, built c. 1798 by Edward Burd a Philadelphia lawyer.
- RIDGELAND: Chamounix Drive, built c. 1800 with later additions. Builder unknown.
- ROCKLAND: Mt. Pleasant Drive, built c. 1810 by George Thompson. Rockland is one of the most intact of the surviving post-Revolutionary villas in Philadelphia, notable for its fine interior and exterior woodwork and its original staircase and important parlor.
- THE SOLITUDE: W. Girard Avenue and 34th Street (Philadelphia Zoo), built 1784-5 by John Penn, grandson of William Penn. The Solitude has been recently restored and furnished, although the interior finish is atypical of Philadelphia houses (i.e. the wrought iron staircase and Adamesque plaster ceilings) the house was probably one of the major prototypes for the Philadelphia "villa" form.
- STRAWBERRY MANSION: (formerly "Summerville"), Dauphin Street and Edgeley Drive, rebuilt c. 1790 by Judge William Lewis, later additions c. 1820.
- SWEETBRIAR: Lansdown Drive, built c. 1797 by Samuel Breck.

SOUTH PHILADELPHIA

- GENTILHOMMIERE: 21st and Shunk Streets, center section built c. 1800 by Stephen Girard.

WEST PHILADELPHIA

- BURNSIDE: N.E. corner Cobbs Creek Parkway and 61st Street, built c. 1791-1800 by Gavin Hamilton, Jr.
- BUSTI MANSION: Haverford Avenue at 44th Street (within grounds of the Pennsylvania Hospital) built c. 1794 by Paul Busti, later residence of Dr. Thomas S. Kirkbride.

THE NORTHEAST

- ANDALUSIA: (formerly "Willow Bank") Andalusia, Pennsylvania built c. 1797 by the Craig family with later additions.
- GRIFFITH - PEACE HOUSE: 8100 Frankford Avenue at Welsh Road, built c. 1807-10 by Thomas Hockley Griffith. This house contains elements of both the "villa" form and English town house design.
- HARRISON HOUSE: Point-No-Point, built c. 1790, demolished 1936.
- LYNFIELD: 4601 Rhawn Street, remodeled c. 1800, demolished 1942.

GERMANTOWN AND VICINITY

LOUDOUN: (formerly "Cherry Hill") 4650 Germantown Avenue, built c. 1801, by Thomas W. Armat, later additions 1809, 1835, 1888, 1912.

UPSALA: 6430 Germantown Avenue, main section of house added c. 1798-1801 by John Johnson.

WAKEFIELD: 16th and Lindley Streets, built in stages c. 1800+ by Thomas Fisher.

VERNON: 5708 Germantown Avenue, main section of house added c. 1800 by James Matthews.

CHAPTER II

LOUDOUN - THE YEARS 1801 to 1806

Loudoun in Germantown is a significant example of the "villa" form in Philadelphia. It contains all of the characteristics associated with the form, although the house has been greatly modified over the years. Beneath the later additions it is evident that the core of the house is a "villa" built at the turn of the 19th century as an elegant and simple country retreat for a Philadelphia merchant and his family. The first section of the house which ultimately was to bear the name Loudoun was built in 1801 by Thomas Wright Armat, the only surviving child of Thomas Armat (1748-1831), a prominent trade merchant in Philadelphia (see Fig. #12). Thomas Armat was born at Dales Head Hall, Cumberland, England, the son of William Armat, merchant of Stoddardy.¹ He emigrated to Leesburg in Loudoun County, Virginia, sometime before 1770. In 1773 he married Sarah Richard Steel of Norfolk and the couple resided in Leesburg. Three children were born to the Armats; the only child to survive infancy was Thomas Wright Armat. Sarah Steel Armat died in April of 1778 and shortly afterwards Thomas Armat left Virginia to take up residence in Philadelphia. Thomas was to marry four more times, the last to Ann Smart (see Fig. #13) one of two daughters of a British officer living in Germantown.² (See Appendix #1 for Armat family tree.)



Fig. 12 Thomas Armat, (1748-1831) and Anna Elizabeth Armat Logan (1820-1895), painted by Jacob Eichholtz, 1825. Loudoun Collection, M.D. Logan Trust. See: Rebecca J. Beale, Jacob Eichholtz, 1776-1842, Portrait Painter of Pennsylvania, Philadelphia, 1969, p. 5, plate p. 325.

Little is known of Thomas Armat the man; however, his business acumen and the estates left to him by his first four wives made him comparatively wealthy. According to Jane Caroline Armatt Skerrett her grandfather "... just after the first American war owned enough lands instilled to form the kingdom of a prince and ... he was very glad to dispose of very much of them as they proved to him like a moth in a garment that would in time ultimately ruin him." Like many other merchants Thomas Armat invested heavily in speculative lands in the west, but his vast business records indicate he had a diversity of assets which protected him, unlike many of his contemporaries, notably Robert Morris, from the uncertainties of the financial climate of the eighteenth century. The Philadelphia historian Thomas Ward wrote a flattering account of Thomas Armat in 1881. After moving from Leesburg, Thomas:

... became a merchant, but left at the time of the Yellow Fever and established himself in Germantown. His philanthropic and kindly nature found full scope during a long life; deeply interested in the cause of religion, he contributed to St. Luke's Church the ground on which the edifice stands and largely aided in the erection of its first building ... he was among the first interested in the use of coal as a means of heating, suggesting at an early date plans by which it might be used.⁴

Ward continued that:

... Armat possessed a considerable property in Philadelphia and used the returns from it with liberality. It is said of him that during the War of 1812, when calling upon his tenants for rent, he would, if he found them unprepared, not only forgive his claim, but would furnish them aid from his own resources.⁵



Fig. 13 Ann Smart Armat, (1767-1851) and Fanny Ann Armatt (1822-1851), painted by Jacob Eichholtz, 1825. Loudoun Collection, M.D. Logan Trust. See: Beale, p. 5, plate p. 324.

Contrary to Thomas Ward's observations, Thomas Armat's charity began and ended at home. It is true that he gave land for the erection of St. Luke's, but one becomes suspicious of a man said to be generous to a fault who bought an organ for his church but retained title in case he should need to sell it!⁶

Thomas Armat is listed in Biddle's Philadelphia directory for 1791 as a "Shopkeeper", at 105 N. 2nd St.⁷ and by 1793 he is listed as a "Merchant" at the same address.⁸ His son Thomas Wright Armat first appears in the directories in 1796 also as a merchant at 105 N. 2nd St.⁹ At this point the father and son had joined in a partnership which lasted until 1798 when it was dissolved and Thomas Armat gave up his residence in Philadelphia moving permanently to Germantown.¹⁰

After this dissolution, Thomas Wright Armat continued running a dry goods establishment on his own until 1801 when he entered into partnership with James Cooper to form "Armat and Cooper, merchants" at 21 North 2nd Street.¹¹ By 1804, the firm of Armat and Cooper had expanded to include two establishments, the original at 2nd Street and a new establishment at 181 High Street.¹²

On October 15, 1795, Thomas Wright Armat (see Fig. #14) married his first cousin Ann Armat Yates of Cumberland, England at St. Paul's Episcopal Church. The Thomas Wright Armats had three children: Sara Ann, born April 16, 1797; Jane Caroline, born November 28, 1798; and Thomas Richard



Fig. 14 Thomas Wright Armat, (1776-1806), engraving c. 1798 on tinted paper by Charles Balthazar Julien Fevret de St. Memin (1770-1852). Loudoun Collection, M.D. Logan Trust.

born on January 3, 1801. Thomas Richard died twenty-six days later, on January 29, and was buried in the Armat plot at St. Paul's.¹³

Like other merchants of the period, Thomas Wright Armat, after establishing himself in a financially successful business, decided to build a country house in the "villa" form as a retreat from business interests and a place of refuge from the yellow fever epidemics. It is not surprising that Thomas chose a site in Germantown on which to build his villa. Germantown was familiar enough to him through his previous residence, and his father and step-mother.

On June 26, 1801, Thomas bought a tract of land in the Germantown township on the Great Road (later Germantown Avenue) from Christopher Marshall (Druggist) and William Currie, executors of the deceased Solomon Bush, Physician, which contained approximately 42.7 acres in an irregularly shaped parcel.¹⁴ (See Fig. #15.) The land was situated at the lower end of Germantown; and its striking feature was a ridge which ran its width, called by the local townspeople "Neglee's Hill." Solomon Bush had called the tract Cherry Hill, an appellation the Armats continued. The only surviving reference concerning the building of the house is a notation in the Armat and Cooper receipt books for 1801-1804: "1801 ... November 1 - Received of Thomas W. Armat thirty pounds on account of work done in his house in Germantown / 30.00 Ardis and Berry."¹⁵

One of the great legends of Loudoun has been that the house was built for Thomas Wright Armat by his father. There is no evidence in the surviving bills or notations of payments in Thomas Armat Senior's records for the building of Cherry Hill to support this claim. The £ 30.00 payment to Ardis and Berry "on account" was obviously not the full payment for the building construction which took place in 1801. The payment may have been for supervising the building and providing plans rather than partial payment for the actual construction costs.

An examination of the structure, an inventory of 1806 and a Philadelphia Contributionship policy dated April 1, 1808, document that only the east section of the house was completed in 1801-02 and this section was clearly the first stage of what was to be a larger house. An undated drawing in the Loudoun Papers¹⁷ appears to be a preliminary builder's rendering of the house. (See Fig. #16.) This drawing differs in some details from what was built, but the width of the center hall, the general placement of the stair, the offset of the door, the measurements of the walls, and placement of window openings correspond exactly to the eastern section as built.

The house as completed (circa 1801) was clearly oriented to take advantage of the site. Cherry Hill, unlike other country houses along the Great Road, had two formal entrances. (See Fig. #17.) Like other houses such as Vernon and Upsala in Germantown, the facade at Cherry Hill

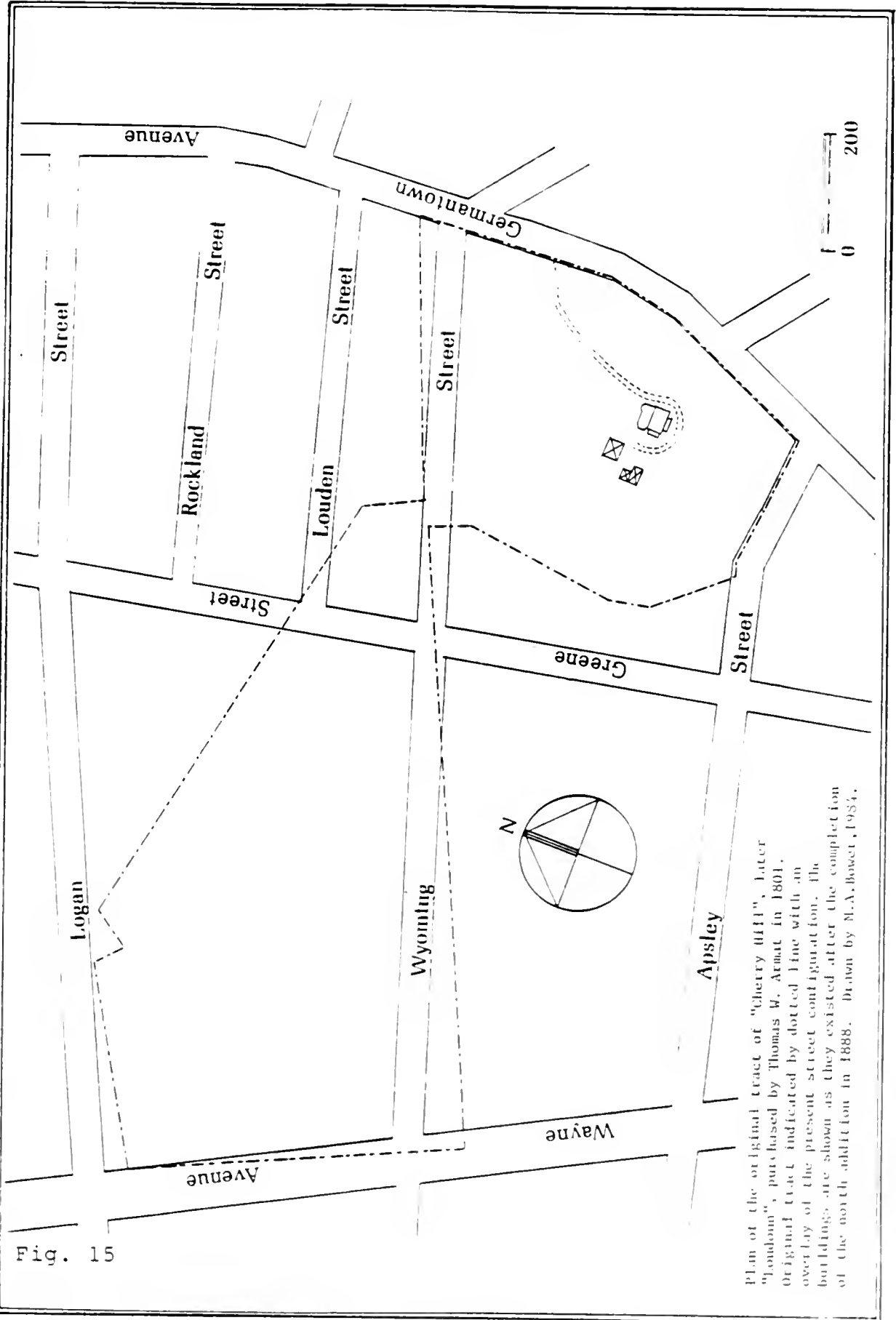


Fig. 15

Plan of the original tract of "Cherry Hill", later "Loudon", purchased by Thomas W. Armat in 1801. Original tract indicated by dotted line with an overlay of the present street configuration. The buildings are shown as they existed after the completion of the north addition in 1888. Drawn by M.A. Bower, 1984.

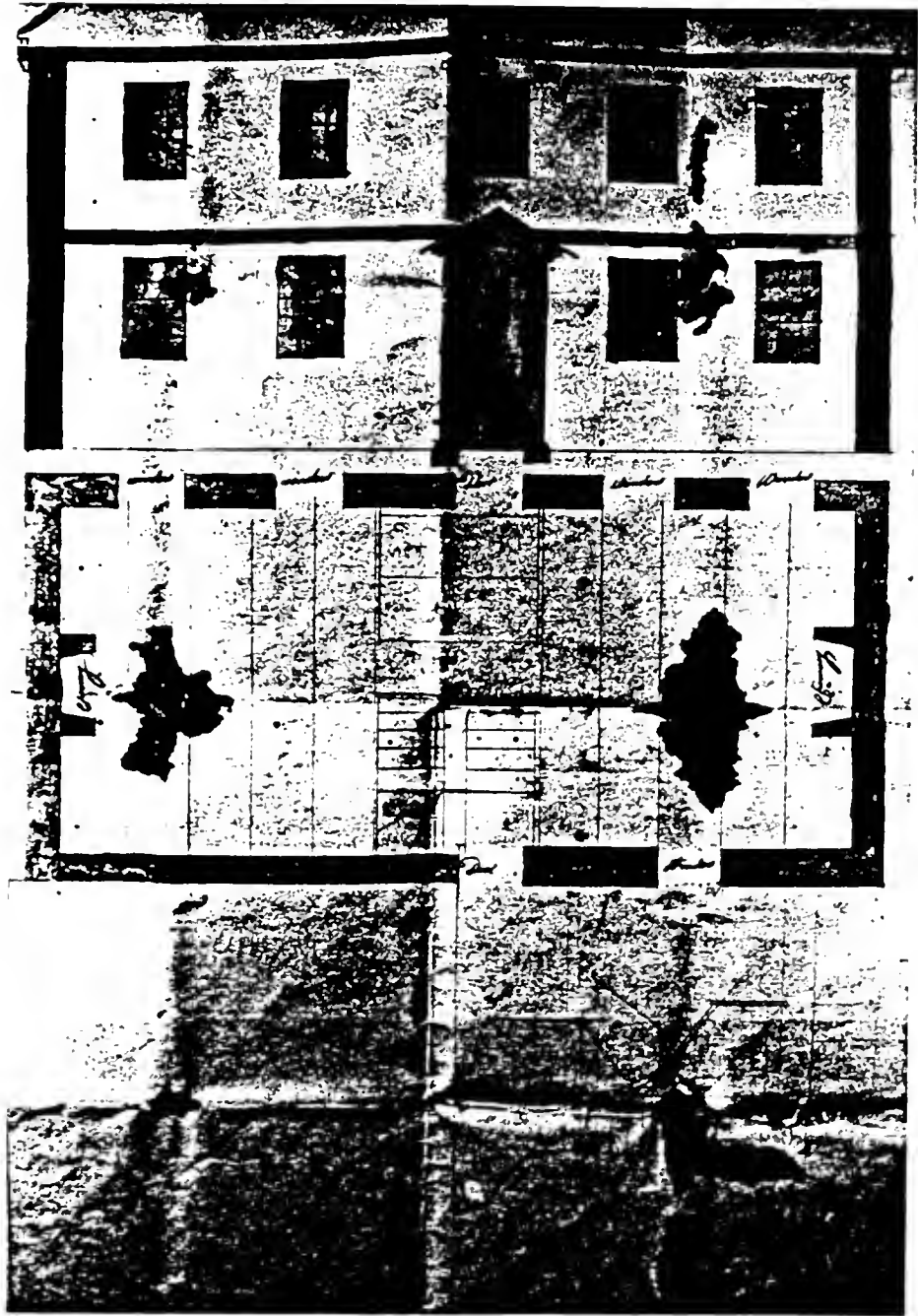


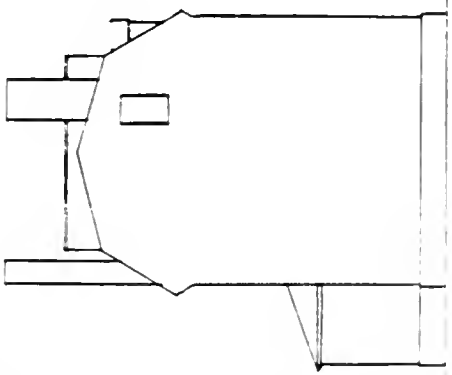
Fig. 16 Elevation and plan, ink and wash on paper, undated, probably c. 1800, Loudoun Collection, M.D. Logan Trust.

facing the road was with the exception of the chimneys a symmetrical composition with a central frontispiece. Like many of the "villas" of the period, Cherry Hill also had a formal garden facade. However, the placement of the garden and entrance facades were at right angles to each other rather than the more conventional opposite facades. This arrangement appears to be unique to Cherry Hill among the extant examples of the villa form in Philadelphia. The reasons for the unusual treatment relates directly to the site on which the house was built. The south facade runs parallel to the ridge of the hill to provide a clear view of the surrounding country, the Delaware River, and the City of Philadelphia five miles to the southwest.

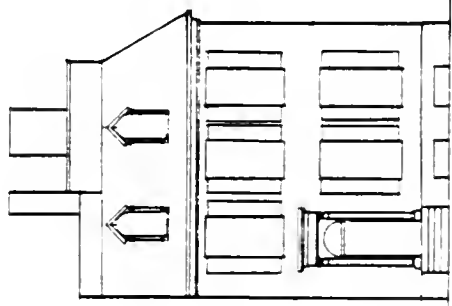
In its details the house was finely executed in a manner typical of the better builder-constructed houses of the period. The two frontispieces are well proportioned with simple engaged Tuscan columns with molded bases and capitals framing eight-panel doors with leaded fanlights above. The fanlights contain gilded cast iron rosettes at the joints and have carved keystones. The doors and columned frames are surmounted by full entablatures, each with two bands of punch and gouge work.* (See Fig. #18.) The windows were large 12/12 sash with panelled shutters on the first floor and louvered shutters on the second floor. The water table and window sills were of limestone, the latter delicately

* The frontispiece on the east facade was removed c. 1840, the frontispiece on the south facade remains unaltered.

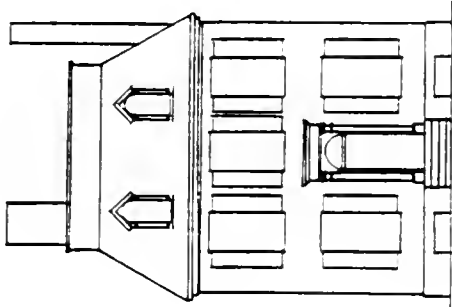
Fig. 17



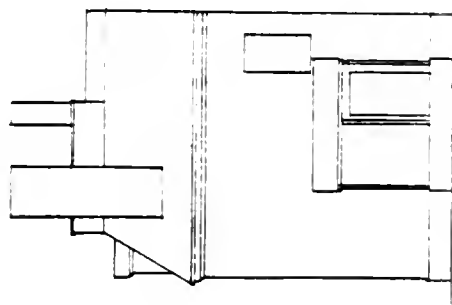
WEST FACADE



SOUTH FACADE

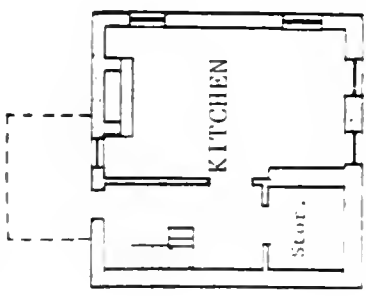


EAST FACADE

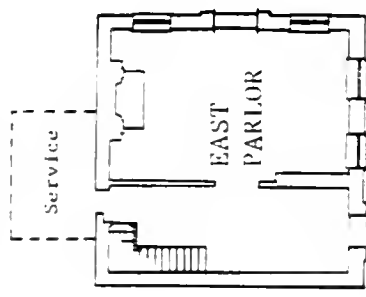


NORTH FACADE

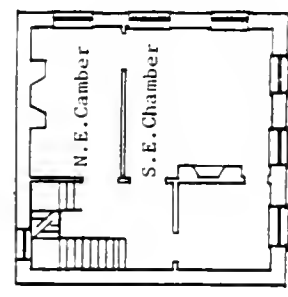
CELLAR



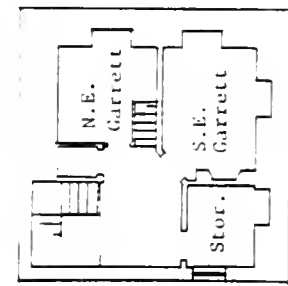
FIRST FLOOR



SECOND FLOOR



THIRD FLOOR



Conjectural plans and elevations of Cherry Hill, c.1801-1808

Scale approximate
Drawn by N.A.Bower, 1984

detailed with vertical grooved chisling. The cornice was a simple boxed soffet with cyma recta and cyma reverse moldings. The dormer windows were designed with semi-circular arched sash flanked by engaged pilasters and pent roofs. The hipped roof had a flat centered on the middle line of the east facade and was enclosed with a Chinese fret railing.¹⁸

As constructed in 1801, the house, with the exception of the east facade, presented an unfinished and awkward appearance (see Fig. #17). The north facade was a blank wall with the exception of the stair landing window, a frame enclosure off the back door, and the service well and stairs to the cellar. The west wall ended abruptly in a gable, contrasting sharply with the hipped roof on the rest of the house. The west wall was probably left unstuccoed rubble with simple glazed openings which would eventually be altered to become interior doorways into the west addition. A remarkably similar plan was executed at The Lilacs in Fairmount's West Park. The Lilacs was never completed, and as it now stands gives an excellent approximation of how Cherry Hill appeared in 1801. (See Fig. #10.)

The interior of the house was simply finished in the restrained Federal style: plain but elegant. The interior, as described in an 1808 Philadelphia Contributionship policy (see Appendix #6) contained in the

... first story one large room and a hall with open newel stairs in the hall with ramped mahogany rails into the garrett plain strung straight balasters and skirting up the

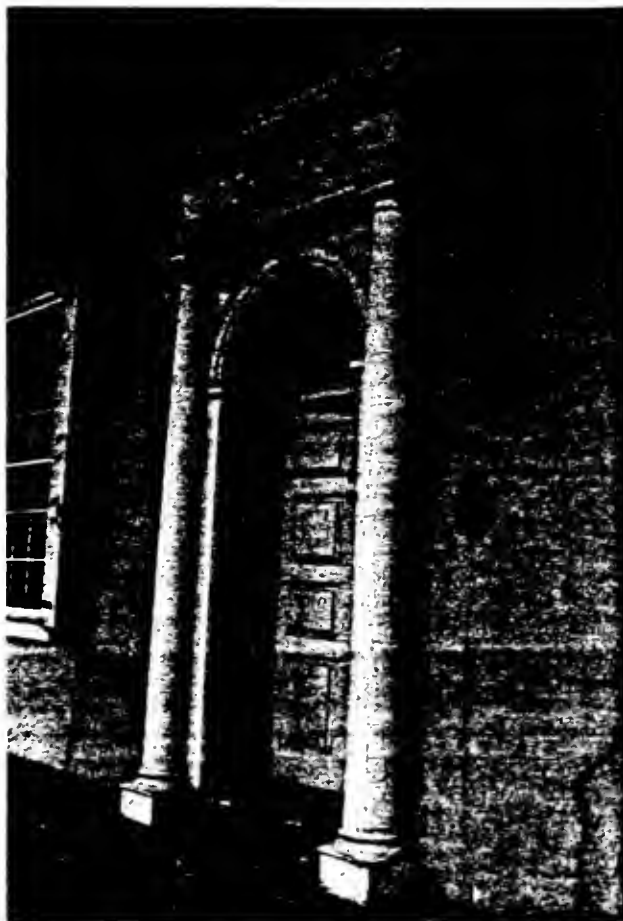


Fig. 18 Frontispiece, south facade of Loudoun. This Frontispiece was one of two on the first section of Cherry Hill (Loudoun) built c. 1801.

wall, the second story in three chambers with fireplaces in two of them and plain mantles to each and ornamental mantle to the chimney below ... surbase and skirting to all the rooms with architraves round all the doors and windows the floor of heart: yellow pine narrow boards in the first and 2nd storeys and white pine in the garret which is divided in three rooms all the partitions and garret plastered ... the whole painted inside and out¹⁹.. kitchen in cellar, finished plain ...

With the exception of later plasterwork and remodeling of trim on the first floor, and the removal of the mantles on the first and second floors, most of the interior trim from the 1801 house still remains. (See Figs. #19, #20, #21, #22.) The original windows and interior doors, and frames and accompanying hardware, including the solid mahogany door in the east room, remain as first built. The staircase is largely unaltered, with the exception of the stair landing. The early sash of the stair landing window was replaced with a leaded glass window in 1888* and at the same date a door was installed on the half landing connecting with the 1888 addition.²⁰ The only fireplace which remains from 1801 is in the southeast garret room. No physical evidence remains to give a sense of the appearance of the other mantles which were replaced later in the nineteenth century.

The house was insured for loss by fire by the Philadelphia Contributionship at \$2,000 exclusive of the outbuildings.²¹ The outbuildings are not mentioned in the

* In 1888 an addition to the house was built to the north. This addition was designed by the Philadelphia architect George Pearson. (See Fig. #23.)



Fig. 19 Entrance Hall at Loudoun, the staircase, stair window, wood work and door under the stair and parlor door and architrave (to right) date from 1801. The other trim and plasterwork are later renovations.

Contributionship policy; however, they did exist according to an inventory of the estate taken in 1806. There are visible remains of foundations to the northwest of the house; until the site undergoes an archaeological investigation any hypothesis on the appearance of the outbuildings in 1801 would be pure speculation.

Exactly how the Thomas Wright Armats used the house is not known. Presumably they would take up residence in the summer months, but the house was probably also used on a regular basis during the year as a retreat except during the coldest months.

In 1805, Thomas Wright Armat no longer listed a residence in Philadelphia having moved that year to Cherry Hill to make it the year-round residence for his family.²² The majority of the furnishings from the townhouse were moved to Cherry Hill and the townhouse was rented out partially furnished with what the Armats chose not to use in their country house.* This move to the country implies a rise in Thomas's fortune and social status and the first step of removal from business affairs to the position of gentleman. However, his tenancy at Cherry Hill was dramatically short-lived; on July 30, 1806, Thomas Wright Armat died suddenly. Ironically, if family tradition is to be believed, he died of yellow fever. Thomas was buried shortly thereafter in St. Paul's Church yard next to his son. On Thursday evening,

* See "Inventory of the estate of Thomas W. Armat 1806", Appendix #3.



Fig. 20 Dresser in cellar kitchen, c. 1801.

Fig. 21 Entry in cellar, all trim and woodwork c. 1801.

August 5, 1806, The Philadelphia Gazette published the following obituary:

Died on Wednesday morning last the 30th of July at his residence in Germantown Mr. Thomas W. Armat of this city merchant aged 30 years. Of the deceased may be justly said that he was a kind courteous and benevolent a man of an independent mind. Fervent in his friendship easy and affable in his manners and of a strong and acquired talent. But alas! He is gone where all flesh must go leaving behind him a wife and two daughters an aged father who mournes for the loss of an only beloved son.

The letters of administration filed in the Philadelphia County probate courts included an inventory of the contents of Cherry Hill. The list is extraordinarily complete and separately details the contents of each room.²³ Nothing in the inventory for the contents of Cherry Hill is listed as "old" or "old-fashioned". This indicates that most of the Armats' furnishings were of recent manufacture (see Appendix #3). The 1806 inventory provides valuable information on the lifestyle of the Armats at this time, as no personal letters, diaries or day books of either Thomas Wright Armat or his wife have survived in the Loudoun Papers. The large east room on the first floor contained furnishings which suggest the room functioned as parlor, dining room, and library. The entry also served more than one function, judging from the contents it was used both for informal gathering and a service area from the kitchens and pantry in the cellar. Originally, the dumb waiter ran from the cellar to a cabinet at the base of the first floor staircase. The second floor contained the master bedroom (the southeast

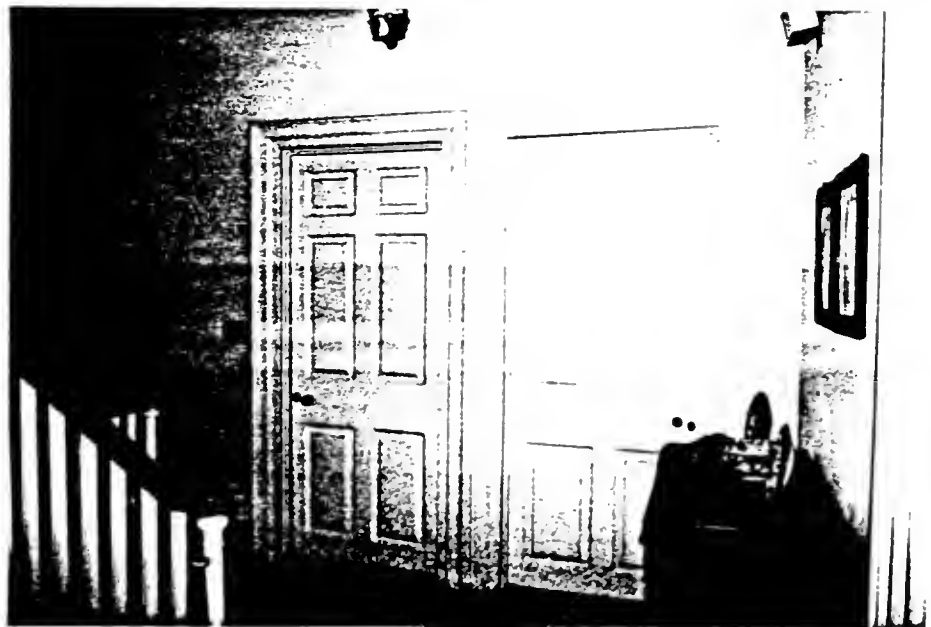


Fig. 22 Second floor hall, looking east, all trim c. 1801.

chamber) and an adjoining dressing room. The other chamber was a bedroom, presumably used by the Armats' two young daughters. The third floor contained one storeroom and three garrets, two of which probably housed the servants.

Perhaps the most interesting aspect of the inventory are the articles related to more recreational and intellectual activities; a "quadrill box", backgammon box, "one piano, music books", a spy glass and a large library of some 160 volumes showing a catholic selection ranging from religious works and treatises on philosophy to popular plays and novels to volumes devoted to agriculture and animal husbandry. The contents of the house reflect a young Philadelphian's cosmopolitan taste with a wide range of interests and, perhaps most importantly, the wide range of articles which would be found in the rooms of the country villas of Philadelphia merchants in the Federal period.²⁴

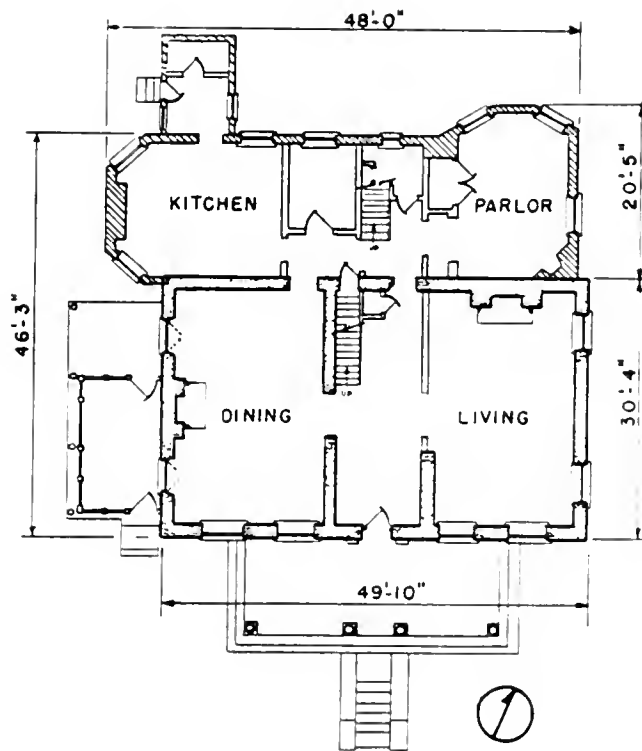


Fig. 23 Floor plan of first floor of Loudoun. From, Harry M. Tinkcom, Historic Germantown, Philadelphia, 1955, p. 35. This plan shows the first floor in its final configuration in 1939. The area to the north, indicated by hatched lines was added in 1888 and designed by the Philadelphia architect George Pearson.

END NOTES
CHAPTER II
LOUDOUN - THE YEARS 1801-1806

- 1 Letter to Mrs. John W. Farr from Kenneth Smith F.L.A., Librarian of the Carlisle Public Libraries, Tullie House, Castle Street, Carlisle, England, February 18, 1978. Correspondence files, The Friends of Loudoun, Loudoun. Mr. Smith wrote that Dales Head Hall was still standing but no longer owned by descendents of the Armat family.
- 2 The history of Thomas Armat, his birth, and dates of marriages are taken from a series of notes in the hand of Maria Dickinson Logan. These notes appear to have been drafts prepared by Miss Logan to establish her claim to lands in Cumberland, England which had descended to her through her mother's family. Family Geneology file, The Friends of Loudoun, Loudoun.
- 3 Letter from Jane Caroline Armatt Skerrett to Bayse Newcomb, "Paris, April 2, 1837". Jane Caroline Armatt Skerrett papers, 1837, Loudoun Papers, accession number 1971, The Historical Society of Pennsylvania. The Loudoun Papers are part of the Maria Dickinson Logan bequest made in 1939 to the City of Philadelphia and the Commissions of Fairmount Park in trust. The Papers are on loan to the Historical Society of Pennsylvania and, are, with the exception of special collections arranged separately, filed by author and date. Hereafter the Loudoun Papers will be abbreviated "L.P.-H.S.P."
- 4 Thomas Ward, "The Germantown Road and its Associations." The Pennsylvania Magazine of History and Biography, (1888), V, p. 245.
- 5 Ibid., VI, p. 149.
- 6 Last Will and Testament and administration Papers of Thomas Armat, Will book #9, Will #70 of 1831, City of Philadelphia Probate Records.
- 7 Clement Biddle. The Philadelphia Directory (Philadelphia, 1791).
- 8 James Hardie, The Philadelphia Directory and Register (Philadelphia, 1793).
- 9 Thomas Stephens, Stephens Philadelphia Directory for 1796 (Philadelphia, 1796).
- 10 Statement of Thomas Armat and Son, affairs at the Dissolution of the Partnership, January 1798, L.P.-H.S.P.

- 11 Cornelius William Stafford, The Philadelphia Directory for 1801 (Philadelphia, 1801).
- 12 James Robinson, The Philadelphia Directory for 1804 (Philadelphia, 1804).
- 13 Birth, Marriage and Death Records of St. Pauls Church, Philadelphia, H.S.P.
- 14 Deeds Office, City of Philadelphia, Deed Book J.M.H. 3773-223, Recited E.F. 7-193.
- 15 Receipt Book, T.W. Armat & Armat & Cooper, 1800-1804, November 1, 1801. L.P.-H.S.P.
- 16 The first reference to Thomas Armat building Loudoun/Cherry Hill for Thomas W. Armat is found in Thomas Ward, "The Germantown Road and its Associations", The Pennsylvania Magazine of History and Biography, (1888), V, 245. Ward wrote: "... Loudoun ... which was built at the end of the last century by Thomas Armat for his only descendant, a son, Thomas Wright Armat ..."
- 17 This drawing was found in the attic at Loudoun by the Friends of Loudoun in 1966-68, no record was made at the time where exactly the drawing was found, and what papers were found with it which might have provided a clue to its date.
- 18 Cancelled Perpetual Philadelphia Contributionship Policy, number 3278, dated "4 mo 1st, 1808, T. Evans", Archives of the Philadelphia Contributionship, Philadelphia.
- 19 Contributionship Policy #3278.
- 20 Resurvey of Loudoun, 1888, Cancelled Perpetual Philadelphia Contributionship Policy #3278.
- 21 Contributionship Policy #3278.
- 22 James Robinson, The Philadelphia Directory for 1805 (Philadelphia, 1805).
- 23 Inventory of the Estate of Thomas Wright Armat, dated "August 1806", Estate papers of Thomas and Thomas W. Armat, L.P. - H.S.P.
- 24 Inventory of Estate of Thomas W. Armat, 1806, L.P. - H.S.P.

CHAPTER III

LOUDOUN

THE YEARS 1806 to 1825

Following his death, Thomas Wright Armat's widow Ann became administratrix of her husband's estate with her father-in-law, Thomas Armat. Ann left the running of the financial affairs to her father-in-law. On August 6, 1806, the letters of administration were drawn and on August 15, acting on Ann's half-interest in Armat and Cooper, Thomas Armat recorded the selling of "the stock in trade with James C. Cooper for \$9,000 payments \$1,000 annually -- interest quarterly".¹ On July 17, 1807, Thomas Armat was appointed "Guardian of the persons and property of Sara Ann and Jane Caroline Armat minors under fourteen years of age."² The widowed Mrs. Armat entered into an agreement with her father-in-law:

Ann Armat has received during last year the interests of nine thousand dollars for which Thos W. Armats stock in trade with James C. Cooper was sold also the rents of the real estate & she has lived rent free at Cherry Hill. She agrees to accept two thirds of the above income as a full & satisfactory compensation for the maintenance & education of the two children Sara Ann Armat & Jane Caroline Armat for the last year ending the last day of July & I agree to allow her the same next year commencing the 1st day of August 1807 she paying taxes.³

Although the accounts kept by Thomas Armat of the administration of his son's estate are extensive and in all legal senses complete, they seldom give the circumstances under

which many decisions were made. On Saturday morning, March 12, 1808, The Philadelphia newspaper Poulson's American Daily Advertiser printed the following notice:

SALE OF FURNITURE

on Wednesday the 16th instant, at 1/2 past 9 o'clock
in the morning, opposite the Five mile stone
On the Germantown road
WILL BE SOLD

A variety of genteel Furniture
consisting of:
Tables, sideboard, Looking Glasses, etc. etc.

ALSO

A carriage in good order and a riding chair
The property of Mrs. Armat, declining house keeping

T.B. FREEMAN & CO. AUC^{rs}

The reasons for Ann Armat "declining house keeping" are not known. One possible explanation may have been the financial panic and recession of 1807. Thomas Armat, acting on his wards' behalf, may have wanted to liquidate assets to raise cash for the estate. On March 16, the interior contents of Cherry Hill including farm implements, carriages and animals were auctioned by T.B. Freeman & Company. The only objects not sold at the vendue were some small personal objects and jewelry. A careful accounting of the sale was submitted by Freeman's⁴ to the Armats. (See Appendix #4.) This account still survives in the Loudoun Papers and is an

extraordinary record of an auction of the period. This accounting confirms that Cherry Hill's furnishings were largely new and in fashion, most of the objects bringing prices at or above the values assigned them in the inventory of 1806.

Thomas Armat paid Poulson's American Daily Advertiser to publish the following advertisement which appeared on Tuesday morning April 5, 1808:

Valuable Books
on Thursday evening at 6 o'clock
AT THE AUCTION STORE
WILL BE SOLD
The Library of a deceased Gentleman, in
which are comprised many scarce and valuable books
Andrew Bayard. Auc^r

On April 7 the library was sold separately for \$779.34.⁵ The sale of the furnishings netted \$1,266.46,⁶ a high figure for the period considering the comparably small size of the home and the depressed economy of the time.

Ann Armat and her daughters left Cherry Hill to live with the senior Armats at their home on Market Square in Germantown. Cherry Hill was rented at \$350.00 per annum to a Mr. Page shortly after the sale of the contents.⁷ In April of 1809 entries began to appear in the estate records for the building of an addition to the house.⁸ (This addi-

tion was to the west of the 1801 section, the present "dining room addition".) Why Thomas Armat and the Widow Ann Armat decided to complete the house at this time is not clear. Certainly the completion of the house as originally planned would almost double its size, making it more attractive to prospective tenants and increasing long-term revenue from rental.

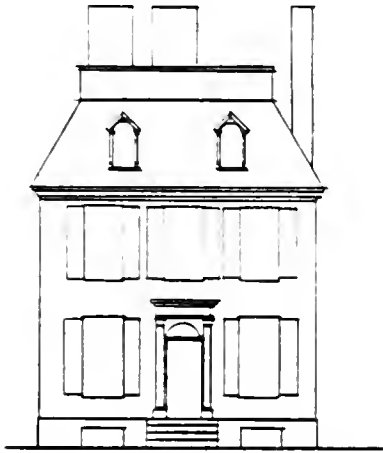
It was during this period of construction Ann Armat died suddenly after a brief illness. Thomas Armat noted in the administration papers of his son's estate: "Ann Armat died 21 Sept. 1809" and beneath this entry "James Cooper has failed & Joseph B. Evans has also failed who was security on four bonds ..."⁹ The west addition to the house was completed in mid-August of 1809. On the 20th of August Thomas Armat wrote a debit in the administration papers "for digging a new well at the hill & building an addition to the house 18 x 21 and a piazza 26 x 12 - a cistern & pump included which has been principally paid for several months ---- \$1,926.60."¹⁰

The west addition as built is one of the great puzzles of Loudoun and no adequate explanation has been found to explain its peculiarities. On the first floor a room was constructed which almost matched in size the large room to the east built in 1801. Adjoining the west room was a piazza. Below both the large room and piazza were full cellars, and off the piazza cellar was a spring house carved into a natural stone outcropping. In the second floor were

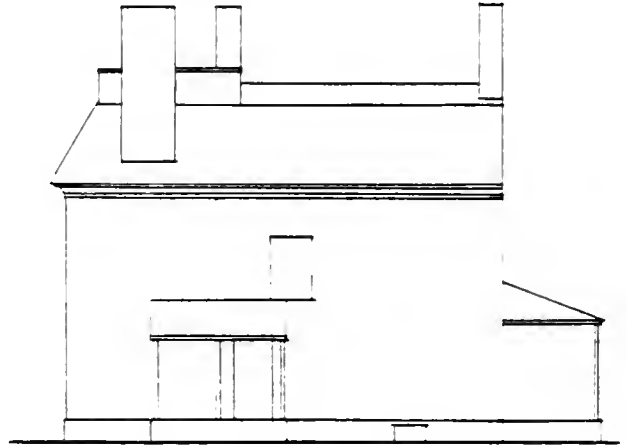
two chambers; in the attic were two more chambers and storerooms.¹¹ The addition as completed in 1809 converted the house into what was always intended, a five by three bay composition with center hall plan.

The windows of the new wing in the south facade matched the windows of the original 1801 section. However, instead of conventionally completing the roof as a hipped roof on all four sides the west wall rises the full three stories ending abruptly in a gambrel. (See Figs. #24, #25.) The piazza placed along the west facade was of simple, unornamented construction. The piazza was described in 1829 as "... 10 ft. by 30 ft. with plain posts -- shingled roof not plastered."¹² The piazza was entered by two openings flanking the chimney breast in the west wall. The original architraves remain in place but the openings were later altered with new glazing and pairs of low paneled doors. The height of these openings are the same as the window architraves which suggest that they were originally glazed, but in what manner is not certain; they may have been similar to those at Rockland in Fairmount's East Park built circa 1810. (See Fig. #26.)

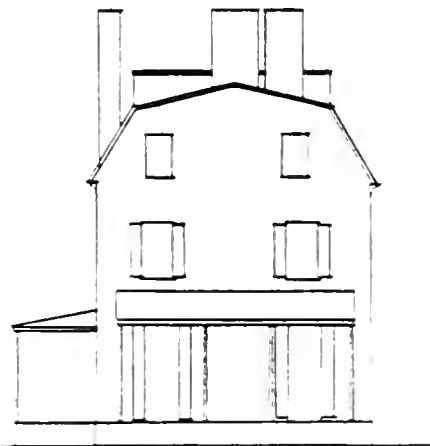
To further complicate the addition the windows on the second floor of the west facade are considerably smaller in width and height than the others on the same floor, and unlike the rest of the second floor the west windows had paneled shutters. The chimney for the new addition was placed in the center of the west wall on axis with the



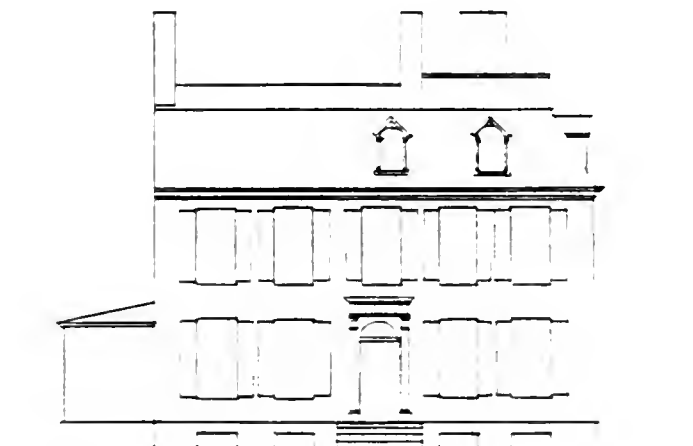
EAST FACADE



NORTH FACADE



WEST FACADE



SOUTH FACADE

Conjectural elevations of Cherry Hill / Loudoun, c.1825-1834

Scale approximate
Drawn by M.A.Bower
1984

Fig. 24

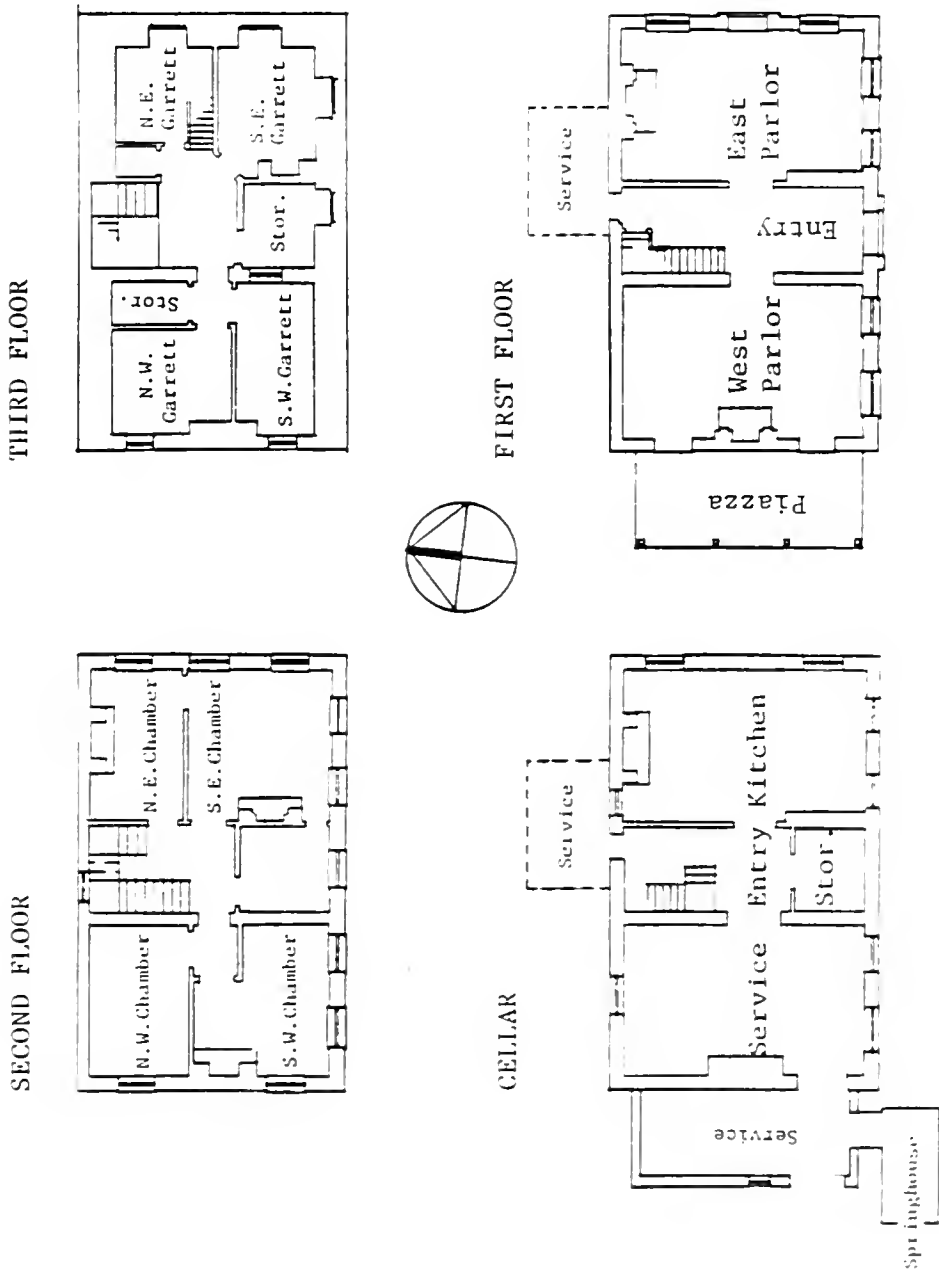


Fig. 25

Conjectural plans of Cherry Hill / Loudoun, c.1825-1834

Scale approximate
Drawn by M.A. Bower, 1984



Fig. 26 "Rockland", Fairmounts East Park, c. 1810, parlor window, west or river facade.

interior doors of the east and west rooms. The placement makes a logical interior terminus; on the exterior, however, it is a jarring note to the south facade which would have been a more conventional and pleasing composition if the builders had respected the arrangement of the 1801 section.

Other anomalies which gave the house an awkward appearance were the form of the second story shutters, which instead of matching the full louvered venetians of the 1801 section had panels below the mid-cross members with operable louvers above.* The Chinese fret railing on the roof of the 1801 section was not extended across the new wing and no dormer was installed which would have balanced the roof composition of the south facade. The mismatching of shutters and the use of markedly different windows in the west facade suggest that these features were either reused or stock materials available to the builder, hence cheaper; and the decision not to add the dormer and roof railing all indicate that the addition was put up as quickly and inexpensively as possible. The assumption is made more credible by the present condition of the west wing which shows signs of early sinking and failure in the cellar wall in the

* All of the second story shutters were removed in 1977 and replaced with new shutters, all of which follow the same full venetian pattern.

southwest corner, and the severe deflection of the floors not found in the earlier section of the house.

With the death of their mother the orphaned Armat girls Sara Ann and Jane Caroline were now completely under the jurisdiction of their grandfather as sole executor and guardian. On November 1, 1809 the girls were sent by their grandfather to the popular Bethlehem Young Ladies' Seminary established by the Moravians in Bethlehem, Pennsylvania.¹³ Sara at this time was twelve and her sister eleven years of age. The Bethlehem Seminary was chosen by many wealthy families for its superior educational facilities and course of study which stressed not only the basic skills, but included the study of languages and the fine arts, especially vocal and instrumental music. The sending of the girls to the Seminary follows a typical pattern in the early nineteenth century of advanced education for young women of wealthy families.¹⁴

It was evident to all who knew her that Sara Armat had a severe mental handicap. Sara's condition was, according to the family, a result of "... an attack of convulsions at an early age."¹⁵ Sara Horsfield, who taught at the Seminary and who was Sara Armat's housemother for two years, wrote in 1834:

In her [Sara's] appearance, particularly that of her countenance, and in the manner in which she conducted herself, it was very evident that she was a person of no sound mind. She was not capable of holding a conversation, she always spoke in broken sentences, it seemed very difficult for her to form sentences, it seemed very difficult

for her to form ideas, when endeavoring to do so, she would place one of her fingers in the corner of her eye, and after some time utter some idea she had formed ... I never observed any improvement as long as she was under my care, and when I saw her several years after she had returned home, her mind appeared the same.¹⁶

Because of her tragic handicap, Sara was to be a pawn in the hands of various guardians. Sara's half-interest in her father's estate, including Cherry Hill, left her open to exploitation in later years.

While his granddaughters were at Bethlehem, Thomas Armat attempted to rent Cherry Hill and ran the following advertisement in Poulson's American Daily Advertiser which first appeared on April 24, 1809, and ran consecutively nineteen times:

A BEAUTIFUL SITUATION
TO LET

For the Season, or a Term of Years,
A House, and about 8 acres of land, the late residence of Thomas W. Armat deceased, situate at the lower end of Germantown opposite the five mile stone. The situation is equal to any near the city and even worth the attention of those who wish a country residence.

Enquire of
Thomas Armat
Opposite the market house in
Germantown

In May of 1809 Thomas finally found a tenant.¹⁷ The arrangement must have been mutually agreeable; the tenant was Madame Deborah Grelaud, who was to rent Cherry Hill for the next sixteen years. Mme. Grelaud, a French Huguenot, was distinguished in Philadelphia for her school for girls

known as "Mme. Grelaud's." The school was started in 1808 and continued for fifty years, attracting an elite clientele. The school was heavily patronized by families in the Pennsylvania and middle Atlantic areas, and other Eastern Seaboard families, especially Southerners. According to L. Leigh Bowie, the majority of her pupils "were Episcopalians, but there were also Roman Catholics and Sephardian [sic] Jews ...".¹⁸ The school year began October 1st and lasted until August 31st, the month of September was set aside for vacation.¹⁹ Mme. Grelaud and her pupils attended classes and boarded in the winter months at 270 South 3rd Street and in the summer months in the country, from 1810 to 1825 at Cherry Hill. There were other boarding schools which followed a similar pattern. Mrs. Mallon's school was located at Hatfield, a country house located approximately one-half mile from Loudoun.²⁰

In the 1820s Mme. Grelaud hired the Frenchman Charles Alexander Leuseur as drawing master for the young ladies. Leuseur kept a series of sketchbooks, the originals of these are now in the Collection of the Musee d'Histoire Naturelle at Le Havre. Included in what are called his "American Sketch Books of a French Naturalist" are at least fourteen, pen and ink sketches of Cherry Hill dated 1821-24.²¹ These sketches constitute the first known pictorial depictions of the house with the west addition. These sketches, although somewhat crude, are extraordinary as they show all four facades of the house from close vignettes to romantically

distant views. View #28* (see fig. #27) is drawn from the plateau in front of Cherry Hill showing the house from the southeast. This sketch clearly shows the two identical frontispieces on the east and south facades and the unusual configuration of the roof resulting from the 1809 addition. View #30 (see fig. #28) is drawn from across the Germantown Road looking west and depicts the east and west facades. This drawing includes the stair window at the half landing of the staircase and a louvered service porch below the stair window. The rear door under the stairs originally opened on to this porch and to the exterior service well and stairs to the cellar. View #31 (see fig. #29) gives a closer view of the north facade before it was altered in 1888. This drawing shows as a blank wall with the exception of the stair window and porch, it also shows clearly the chimney in the eastern section of the north wall in its original configuration. Unfortunately, the Leuseur drawings do not show the outbuildings, with the exception of the milk house in any great detail (see fig. #30). The drawings indicate that the outbuildings were then placed to the northeast of the main house surrounded by post and rail fencing. Some idea of how the grounds were landscaped at this time can be derived from the drawings #52 (see fig. #31, #34 and #35). These drawings show a row of deciduous

* Each of the drawings was given a number by R.W.G. Vail of The American Antiquarian Society. The American Philosophical Society has indexed the drawings according to the Vail System.

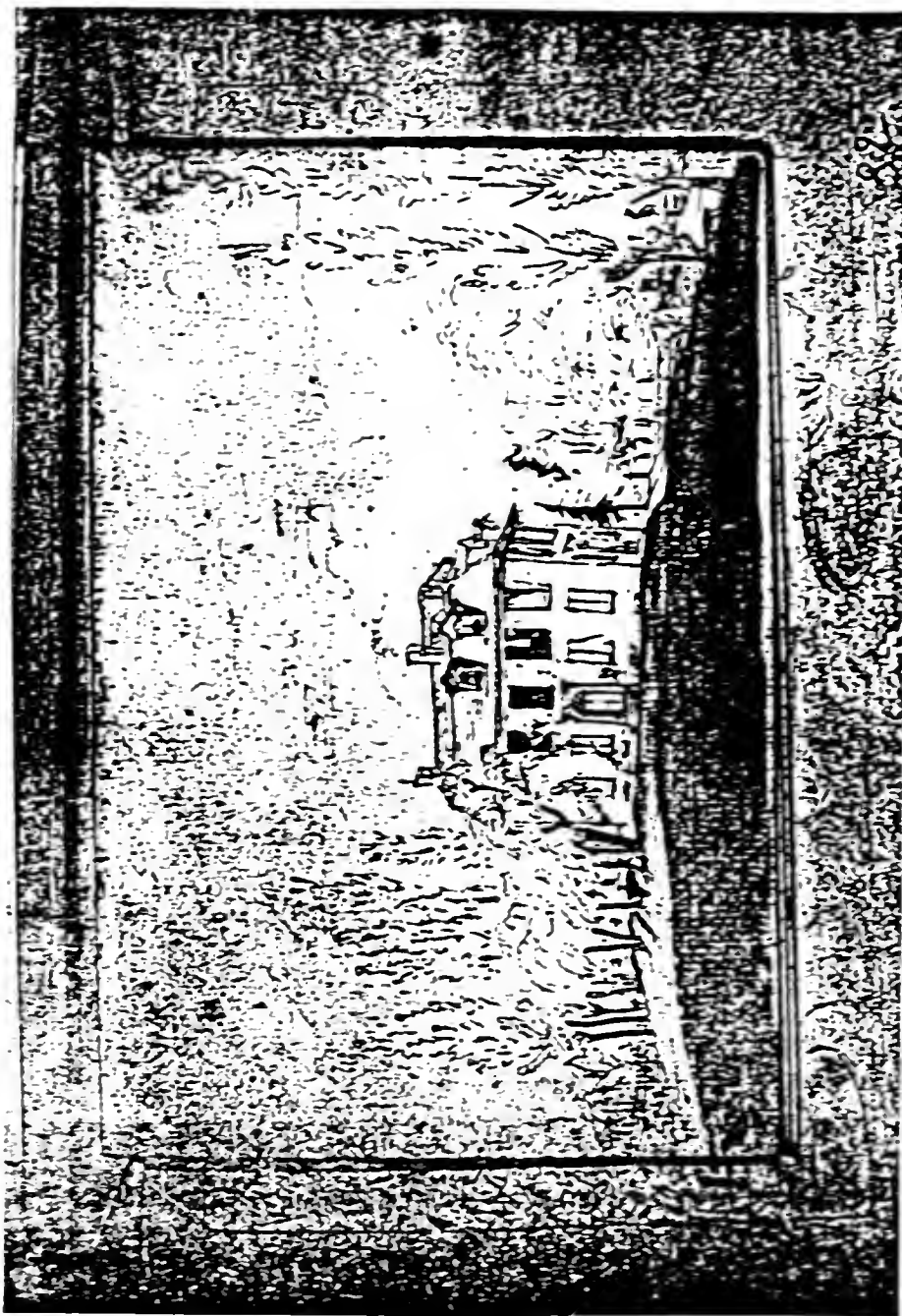


Fig. 27 "Cherry Hill", view from south, Vail no. 28, c. 1821-24. Pen and ink by Charles Alexander Leseur. From the American Sketchbooks of a French Naturalist by C.A. Leseur in the Collections of Musée d'Histoire Naturelle at LeHarve. Photostats of the originals in the Collections of the American Philosophical Society, Philadelphia.

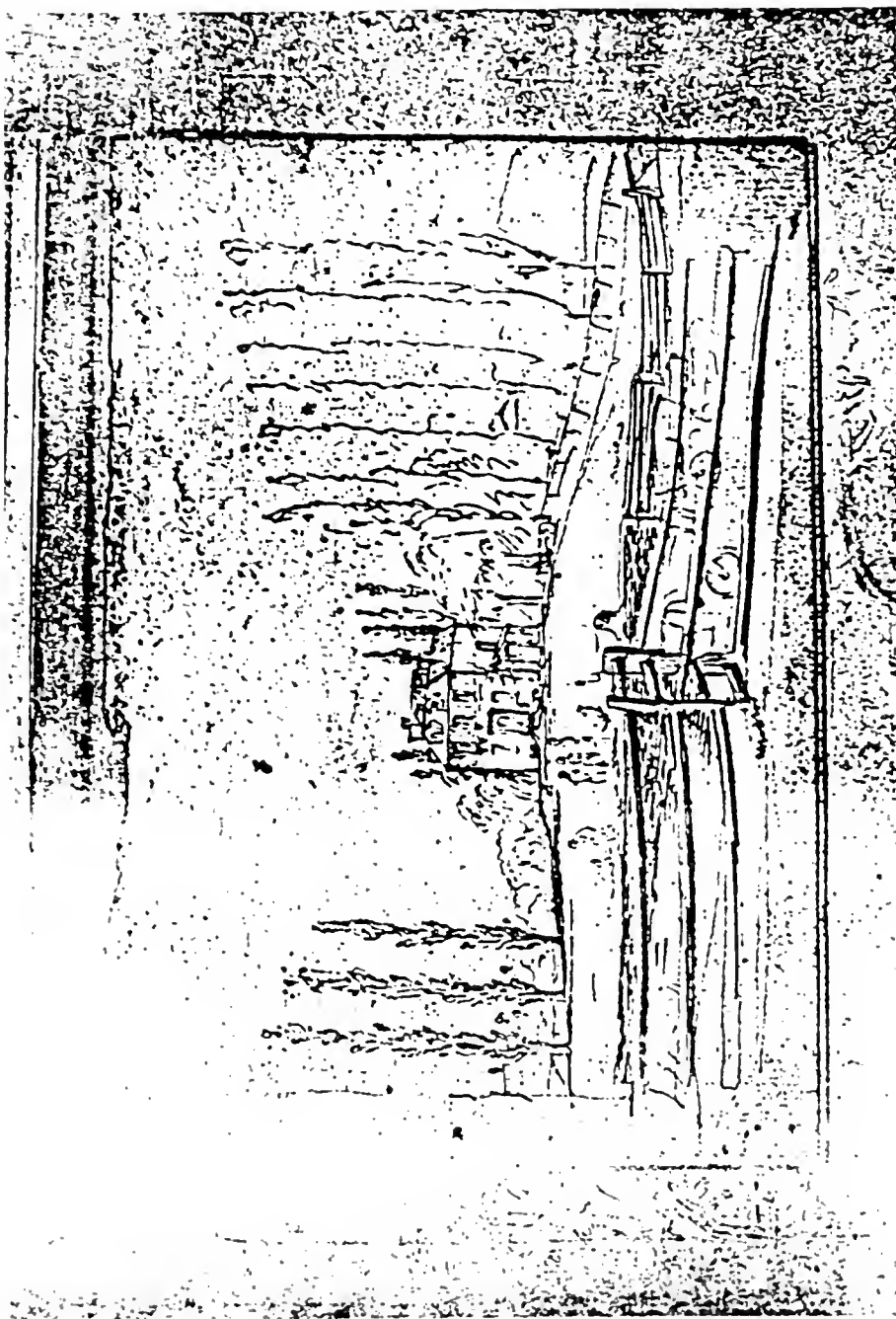


Fig. 28 "Cherry Hill", view from the east no. 30, looking across the Germantown Road c. 1821-24. Pen and ink by Charles Alexander Leseur. From photostat in the Collections of the American Philosophical Society.

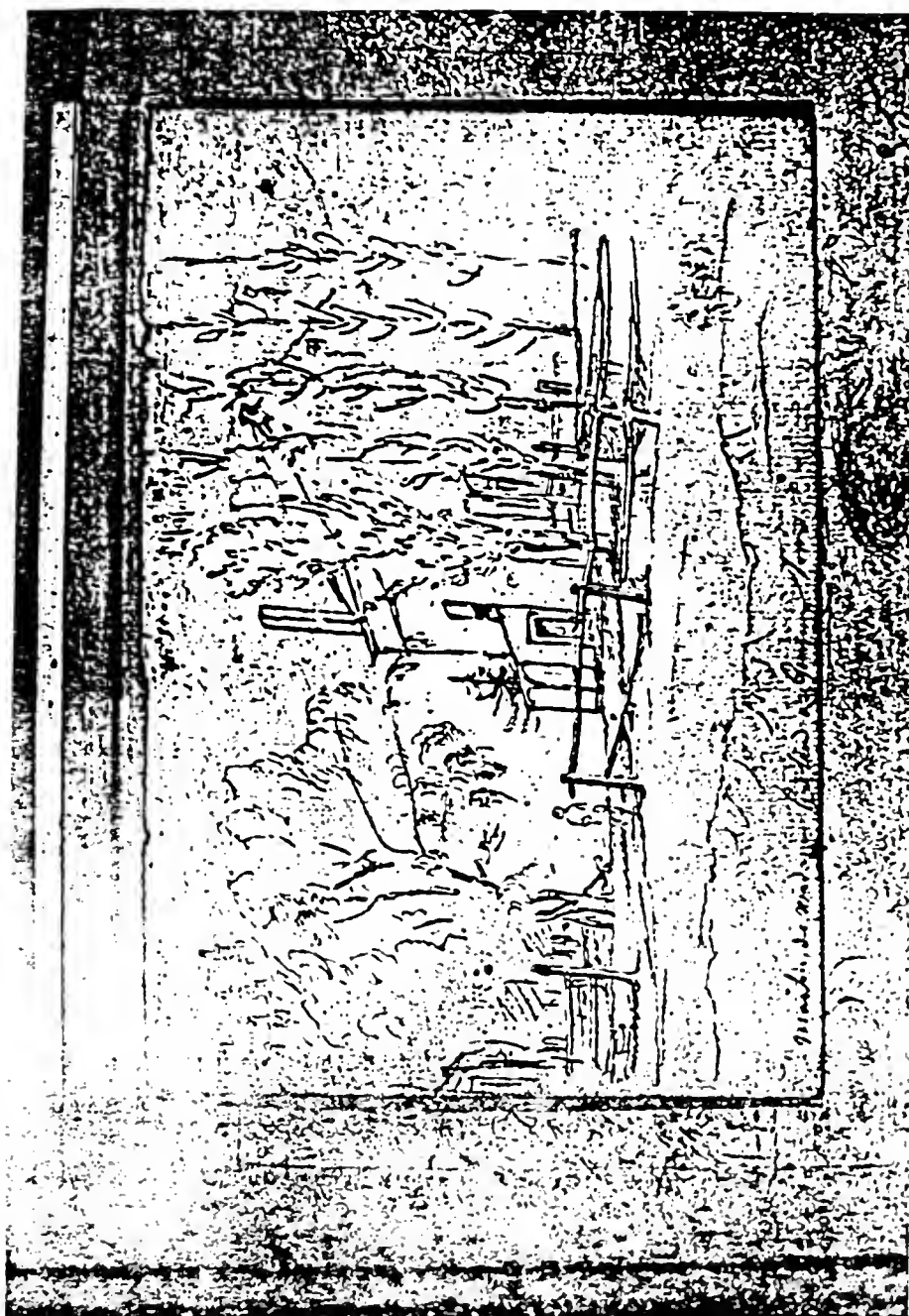


Fig. 29 "Cherry Hill", view from north, no. 31. Pen and ink by Charles Alexander Leuseur. From photostat in the Collections of the American Philosophical Society. Inscribed at bottom of drawing "Maison de Madam Grelaud @ Germantown."

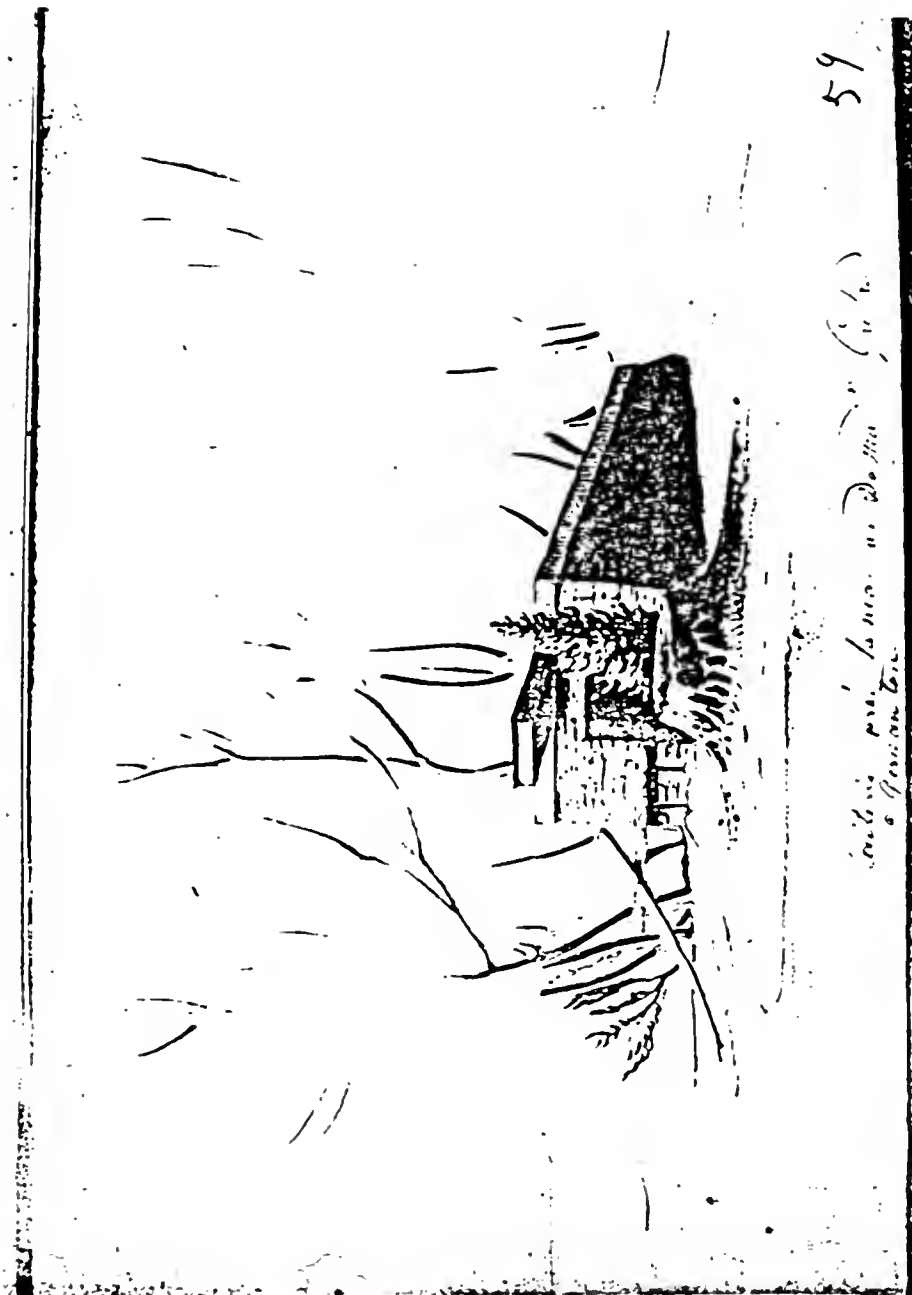


Fig. 30 Milk house at "Cherry Hill", no. 59. Pen and ink by Charles Alexander Leuseur. From photostat in the Collections of the American Philosophical Society. Inscribed at bottom "Laiterie pres la Maison De Mad^m Grelaud @ Germantown."



Fig. 31 "Cherry Hill", view from south, looking across the Germantown Road, no. 52. Pen and ink by Charles Alexander Leuseur. From photostat in the Collections of the American Philosophical Society.

and evergreen plantings along the Germantown Road and the entrance drive lined with Lombardy poplars and a row of the same paralleling the west facade, presumably planted to screen the domestic offices and outbuildings from the main house and piazza.

After Sara and Jane Caroline Armat returned from the Moravian Seminary in 1811, Jane Caroline was sent to Mme. Grelaud's school where she, along with the other students, spent the summers at Cherry Hill.²² It was an ironic twist of fate that Jane Caroline Armat would spend her days in study in what had once been her parents' home, and in which she now owned a half interest.

On April 16, 1811, Sara Ann Armat came of age and received from her grandfather \$4,272.32 plus one half interest in Cherry Hill and her father's other real estate holdings.²³ On May 1, she sold for one dollar her half interest in the estate for life with power of sale in the hands of her trustees. James Joseph Skerrett was given power of attorney over her estate.²⁴ Sara Armat, shortly after, went to live with her Aunt Catherine Leger Prentice at her farm in Bucks County, where she remained until her death in 1834.

Until given the power of attorney over Sara Armat's estate, James Skerrett (1784-1875) had played a minor role in the Armat family concerns. James Skerrett, at this time, held the position of First Teller in the Philadelphia Bank located at Fourth and Chestnut Streets.²⁵ Skerrett acted as

a financial advisor to Thomas Armat. The Armat-Skerrett connection is not surprising; the Philadelphia Bank was organized and directed by a group of Philadelphia merchants and catered to mercantile interests. (See Fig. #32.) James Skerrett first appears in the Philadelphia City directories in 1807 at the age of twenty-three living at 152 S. 9th Street; his profession at that time was listed as "accomplant." By 1811, having apparently established a creditable financial reputation, he was appointed to the teller's position at the Philadelphia Bank. As First Teller Skerrett oversaw the daily management of the banks' ledgers and the payment of notes and drafts. His position of financial solicitor gradually brought Skerrett into the inner circle of the Armat family.²⁶

On November 28, 1819 Jane Caroline Armat came of age and on that day received \$3,855.41½ from her grandfather and half interest in Cherry Hill and the rest of her deceased father's real estate holdings. Thomas Armat wrote in the administration papers of his son's estate that, of his granddaughters' trusts:

I have kept the ac/t as I should were they strangers not knowing how they may dispose of themselves or their property, if they conduct well I shall make some additions in my will²⁷ when probably they may stand in need of it.

On this note Thomas Armat closed the administration records and filed them with the Orphan's Court in Philadelphia.

Eleven days after receiving her inheritance Jane Caroline Armat wed her English third cousin William

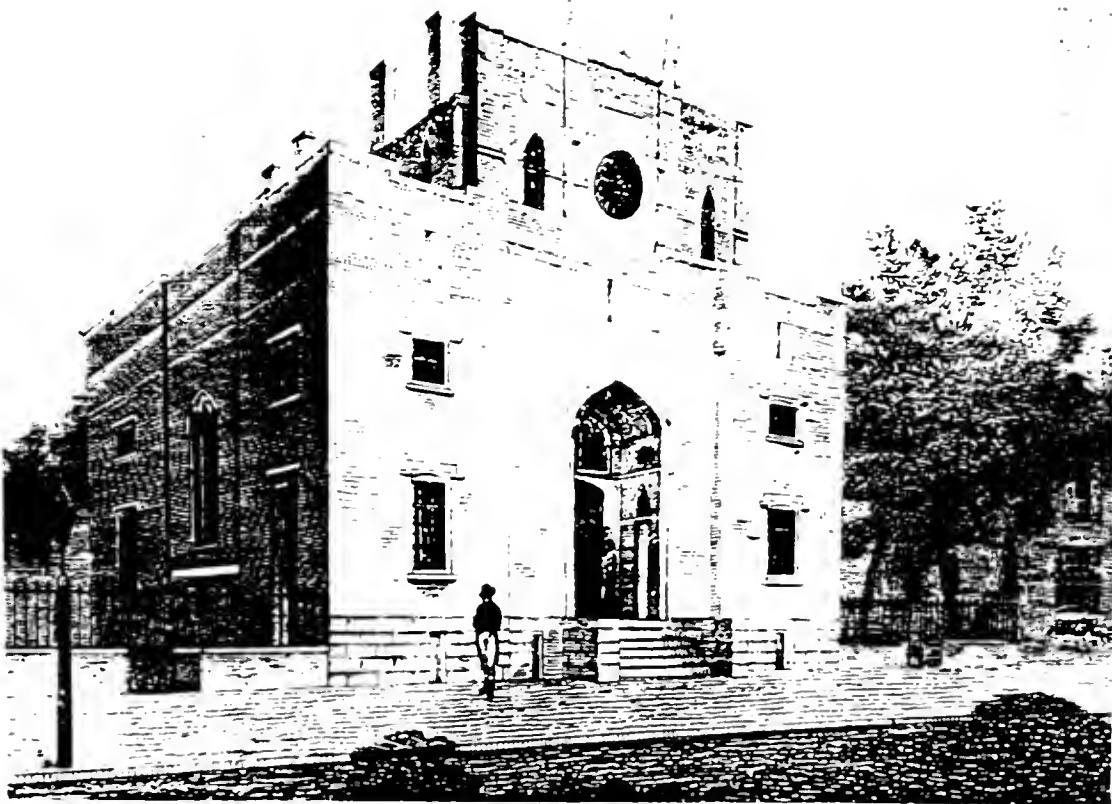


Fig. 32 The Philadelphia Bank, Fourth and Chestnut Streets, architect, Benjamin Henry Latrobe. Built 1807-8, demolished 1836. Engraving by William Birch. From George Bishop Tatum Penn's Great Town. (Philadelphia, 1961), Plate 73.

Armatt*, who had recently emigrated to Baltimore. On December 11, 1819, the Philadelphia paper, Poulson's American Daily Advertiser, published the following announcement:

Married on Thursday evening at Germantown ...
Mr. William Armatt of Baltimore to Miss Jane
Caroline Armat, daughter of Mr. Thomas Wright
Armat deceased.

William Armatt and his brother Christopher were the sons of Thomas and Sara Nicholson Armatt of England. Thomas was engaged in the mercantile trade as were the rest of the male members of the family. Christopher immigrated in 1809, establishing family business contacts in Baltimore to take advantage of the growth of that city, which was rapidly becoming a major competitive mercantile trade center with Philadelphia. Christopher Armatt first appears in the Baltimore directory of 1810 having established Christopher Armatt & Company, a dry goods establishment, located at 111 Baltimore Street.²⁸ By 1817 William Armatt at the age of twenty-one went into partnership with his brother. The Baltimore directory for that year lists "Armatt, Christopher & William, Dry Goods Merchants, 111 Baltimore."²⁹

William Armatt and the "Baltimore years", as it were, are not well represented in the Loudoun Papers. This is a major gap in the Papers, especially so in a family almost obsessed with preserving its business records.

* Note change of spelling of Armat to two "t's".

William and Jane Caroline Armatt resided in one of the new rows of townhouses being built in Baltimore at that time. The house was located at the northeast corner of Pleasant Street and St. Paul's Lane³⁰ and the family were pew holders at St. Paul's Episcopal Church. An inventory of the contents of the house on Pleasant Street taken in 1822 indicates that the Armatt's house was large and expensively furnished in the latest neo-classical taste. Two daughters were born to the Armatts: Anna Elizabeth on December 4, 1820, and in 1822, Frances Ann, known as Fanny. Frances Armat Logan wrote in the later part of the nineteenth century of her grandparents that "... they went to live in Baltimore and there he [William] got involved in business trouble, it is said through his brother."³¹ In November of 1822, William Armatt died at the age of twenty-eight, leaving his widow and daughter practically insolvent due to business debts.

In a docket filed in the Baltimore Probate Court on December 3, 1822, Jane Caroline was named executrix of the estate, William Scott and George Campbell were named executors, William having died intestate. Debts against the estate totalled \$5,144.13, the estate was valued at \$6,167.52 (which did not include the real estate and monies personally belonging to Jane Caroline including her half interest in Cherry Hill). In order to meet the demands of her husband's creditors, Jane Caroline was forced to sell all of her husband's property, including his stock in trade

and the household furnishings. The estate was sold in three separate sales. On December 23, 1822, the household furniture was sold by Merritt and Evans in 170 lots. The proceeds from this sale grossed \$2,244.14. Merritt and Evans sold William Armat's dry goods stock and the furnishings of the store on January 7th, 1823; this sale grossed \$5,129.00. William's clothing was sold by A. Taylor on January 31st for \$70.66. A complete listing of these sales and individual lots are included in William Armatt's administration papers. The sales realized \$7,444.50, enough to settle the claims against William's estate. The auction must have been a chilling reminder to Jane Caroline of the 1808 auction at Cherry Hill of her parents' possessions.³²

The widowed Jane Caroline and her two infant daughters left Baltimore and took up residence with the Thomas Armats in Germantown. Frances Armat Logan wrote of this event years later that William Armatt:

"... died down there [Baltimore] and Mrs. Armatt came and lived with her grandfather, again bringing with her, her two little girls Anna and Fanny. While there she met James J. Skerrett."³³

The meeting of Jane Caroline and James Skerrett led to a courtship and on Saturday morning November 5th, 1825, the Philadelphia newspaper Poulson's American Daily Advertiser published the following notice:

Married at Germantown on Thursday evening by Reverend Mr. Rodney. James J. Skerrett Esq. of Philadelphia to Mrs. Jane Caroline Armatt daughter of Thomas Wright Armat.

END NOTES
CHAPTER III
LOUDOUN - THE YEARS 1806 to 1825

- 1 Administration papers of the Estate of Thomas Wright Armat, see entry dated August 15, 1806. The Administration of Thomas W. Armats' estate was kept by his father Thomas Armat, two copies of the estate records are in the Loudoun papers. Estate papers of Thomas and Thomas W. Armat, L.P.-H.S.P.
- 2 Administration papers, T.W. Armat, entry dated, July 17, 1807. L.C.-H.S.P.
- 3 Administration papers, T.W. Armat, undated agreement not bound into the administration records probably written on or about August 8, 1806. L.P.-H.S.P.
- 4 T.B. Freeman & Co. Account of Sales, March 16, 1808. Estate papers of Thomas and Thomas W. Armat (see Appendix #4). L.P.-H.S.P.
- 5 Administration papers, T.W. Armat, entry dated, April 1, 1808, "received of Mr. Bayard for sales of T.W.A. books -- 779.34-1/2." L.C.-H.S.P.
- 6 T.B. Freeman & Co. Account of Sales, March 16, 1808, T.W.A. Estate Papers, L.P.-H.S.P.
- 7 Administration papers, T.W. Armat, entry dated: April 11, 1809, L.P.-H.S.P.
- 8 Administration papers, T.W. Armat, the first entry for building the addition is dated April 19, 1809, "Laborer & Mayson work - Hill - 11.36." L.P.-H.S.P.
- 9 Administration papers, T.W. Armat, entry dated: September 21, 1809. L.P.-H.S.P.
- 10 Administration papers, T.W. Armat, entry dated: August 20, 1809. L.P.-H.S.P.
- 11 The Philadelphia Contributionship, Cancelled perpetual policy, policy number 3278, resurvey, May 6, 1829. The Philadelphia Contributionship Archives.
- 12 Ibid.
- 13 Administration papers, T.W. Armat, entry dated Nov. 1, 1809, "Expenses to Bethm ...", L.P.-H.S.P.

- 14 Kathleen Eagen Johnson, "To Expand the Mind and Embellish Society; the Educational Philosophy and Ornamental Arts of the Bethelhem Young Ladies' Seminary, 1785-1840" (Master of Arts in Early American Culture, Thesis, University of Delaware, 1978).
- 15 "Prentice vs. Skerrett, Interrogatories", Common Pleas Court of Philadelphia County, November 7, 1834. Official court transcription, James Skerrett Papers 1834. L.P.-H.S.P.
- 16 Ibid.
- 17 Administration Papers, T.W. Armat, entry dated July 17, 1810: "Rent received of Mrs. Grelaud ... 75.00 (quarters rent)." L.P.-H.S.P.
- 18 Lucy Leigh Bowie, "Madame Grelaud's French School", Maryland Historical Magazine, (1949), XXXIX, p. 142.
- 19 Ibid., pp. 140-148.
- 20 Mary P. Graham, Hatfield House, privately published for the Fairmount Park Commission for distribution at Hatfield House, 1976.
- 21 Charles Alexander Leusuer, "American Sketchbooks of a French Naturalist", c.1821-24, photostats of the originals at the Mussee d'Histoire Naturelle at LeHarve, copies in the Collections of the American Philosophical Society, Philadelphia.
- 22 Jane Caroline Armat tuition bill to D. Grelaud, dated July 21-December 9, 1814, L.P.-H.S.P.
- 23 Administration papers, T.W. Armat, entry dated: April 16, 1811, L.P.-H.S.P.
- 24 Philadelphia County, Register of Deeds, deed M.R. 18-343, May 1, 1818.
- 25 Nicholas B. Wainwright, A History of The Philadelphia National Bank, (Philadelphia, 1953), p. 16.
- 26 Albert R. Justice Collection, GEN/JU 20, Historical Society of Pennsylvania, pp. 77-79.
- 27 Administration papers, T.W. Armat, memorandum by Thomas Armat dated April 16, 1818, L.P.-H.S.P.
- 28 Keenan, Directory for the City of Baltimore (Baltimore, 1810).

- 29 Keenan, Directory for the City of Baltimore (Baltimore, 1817-18).
- 30 Keenan, Directory for the City of Baltimore (Baltimore, 1822-23).
- 31 Frances Armatt Logan, undated note, Family geneology Files, The Friends of Loudoun, Loudoun, Philadelphia.
- 32 Probate Records, City and County of Baltimore, Maryland Hall of Records, St. Johns College, Annapolis, Maryland; Administration book #7, Folio 5, 1822, first entry dated December 3, 1822.
- 33 Frances Armatt Logan, undated note, Family Geneology Files, The Friends of Loudoun, Philadelphia.

CHAPTER IV

LOUDOUN

THE YEARS 1825-1835

The marriage of his granddaughter to James Skerrett was probably welcomed by Thomas Armat. (See figs. #33, #34.) The marriage relieved him of guardianship of his great-granddaughters and the responsibilities of supporting his granddaughter and the management of her financial affairs. This burden now became the responsibility of James Skerrett.

The newlywed Skerretts went to live at 153 South 10th Street.¹ The house had been James Skerrett's widowed mother's which he shared until her death in 1822. The Skerrett papers in the Loudoun Collection indicate that before his marriage to Jane Caroline, James Skerrett was quite the man-about-town, concerned with maintaining a fashionable appearance, living the life of a gentleman -- evidenced by the surviving bills from haberdashers, livery stables, cabinetmakers, silversmiths, jewelers and other purveyors in Philadelphia.²

Bills, as early as 1810, show Skerrett purchasing substantial amounts of household furniture years before his marriage to Jane Caroline. He patronized specific craftsmen exclusively over a period of several years, shifting his patronage to suit his changing tastes. This practice reflects the changes in styles over the time, and many of Skerretts' contemporaries followed a similar pattern.³



Fig. 33 Jane Caroline Armatt Skerrett (1798-1856).
Painted by Henry Inman (1801-1846) c. 1830.
Loudoun Collection, M.D. Logan Trust.

In the second decade of the nineteenth century Skerrett bought major cabinet wares such as a sideboard, sofa, bedstead, "new fashioned breakfast table" and basin stand from the workshop of Henry Connelly at 72 South Fourth Street⁴. (See Fig. #35.) Silver came from "Anthony Rasch & Co., silverplate manufacturers No. 165, Chestnut Street, second door below Fifth Street."⁵ Chairs were bought from James Mitchell, "fancy chairmaker 76 S. Fourth"⁶ and John Rea "upholsterer, 153 Chestnut."⁷ By 1823 Skerrett switched his patronage for cabinetwares from Connelly to Robert West, "...cabinet maker at 127 Walnut Street...", from whom Skerrett purchased a mahogany bookcase, sofa, buffet, stand and bureau.⁸ The majority of the furnishings bought from Robert West at the time of Skerrett's marriage indicate some minor refurbishing of the house on south 10th Street.

In addition to improvements at their townhouse the Skerretts' marriage also brought major changes to Cherry Hill. Cherry Hill was still owned jointly by Sara Armat and Jane Caroline Skerrett in accordance with the disposition of their father's estate. On August 8, 1826, James Skerrett "bought from the trustees of Sara Anne Armat her half interest in 'Cherry Hill'". Sara Armat was paid \$2,000 in cash with interest on a \$2,250 mortgage.⁹ Cherry Hill was in need of repairs after having been rented for 17 years. Following the settlement in August of 1826 there was little time left in the season to proceed with work on the house and it is doubtful if the family occupied it that summer.



Fig. 34 James Joseph Skerrett, Esq. (1784-1875). Painted by Henry Inman (1801-1846) c. 1830. Loudoun Collection, M.D. Logan Trust.



Fig. 35 Sideboard, attributed to the cabinet shop of Henry Connelly, Philadelphia c. 1810. Attribution based on an itemized bill of sale to James J. Skerrett from Henry Connelly dated "May 30 - June 12, 1810". Bill of sale, Skerrett papers, Loudoun Papers, H.S.P. Sideboard, Loudoun Collection, M.D. Logan Trust.

The first bills for work at Cherry Hill, now renamed "Loudoun",¹⁰ begin the next spring when Jacob Bowman was paid for 14 days of gardening work. On May 5, 1829, Loudoun was resurveyed by John Evans of the Philadelphia Contributionship. (See Appendix #6.) The resurvey notes the 1809 addition and piazza, their size and materials employed. The only reference to changes made by the Skerretts were the reworking of the windows to the piazza (see fig. #36) with new sash, doors and shutters and the installation of a marble mantle in the west room. The survey describes this as "a marble mantle with fluted pilasters and frieze".¹¹ This may have been the "sarcophagus grate ... and register" James Skerrett purchased from S.P. Morris on February 2, 1827, for \$31.25.¹² (See fig. #37.)

As noted before, the furnishing bills became more numerous after the Skerretts' marriage in 1825. However, it is not often clear after the Skerretts gained full title to Loudoun in 1826 what furnishings were intended for Loudoun or the house in town. Loudoun was presumably empty when the Skerretts last rented it out. It may be assumed that the furnishings acquired after 1826 were, at least in part intended for use in the country. Certainly there are references to moving of furniture between Loudoun and the 10th Street house. On November 15, 1831, the cabinetmaker, Charles H. White was paid to take down a wardrobe at Loudoun and set it up in the town house;¹³ on December 20th of the



Fig. 36 Window on the first floor, west wall of the 1809 addition. Sash, doors and shutters installed c. 1829. This window is one of a pair added by the Skerretts which originally opened to a piazza, the piazza was removed in 1912 and replaced with a partially glazed sun porch designed by the architectural firm of Cope & Page.



Fig. 37 Marble mantle, west parlor or dining room.
Installed c. 1829.

same year White was paid "for removing a secretary from near Germantown."¹⁴ Some idea of when the Skerrett family was in residence at Loudoun can be inferred from bills from Loud & Brothers, "Pianoforte manufacturers, 150 Chestnut Street," for removing a pianoforte out of town and returning it each year. The piano was generally moved in the first weeks of June and brought back in the first week of November.¹⁵ Other than the Charles H. White and the Loud & Brothers bills there are no other existing records before 1835 of furnishings being moved from the townhouse to Loudoun.

Along with the improvements to the house in town and Loudoun the women of the Skerrett family continued on their own courses of personal improvement. While residing in the city Mrs. Skerrett and her daughters took music lessons at Mrs. Lourain's. At Mr. Russell's School the girls took lessons under John Froust in Italian, French, Latin, arithmetic, drawing, geometry and astronomy. Later in the early 1830s the young ladies took drawing and dancing lessons from Victor Guillion and subscribed to his cotillion parties. Mrs. Skerrett took Italian lessons from Philip Mancimelli, music lessons from Mr. Hammond, and drawing and piano lessons from C.F. Hausman. The family were now pew holders in the fashionable St. Stephen's Episcopal Church, (the successor church to St. Paul's) at the east side of Tenth Street above Chestnut.¹⁶ (See fig. #38.)

On March 24, 1831, Thomas Armat died at his home on Market Square and was interred in the Armat family plot at



Fig. 38 St. Stephen's Episcopal Church, east side of Tenth Street above Chestnut.

St. Luke's Church in Germantown. Above his grave was erected an elaborate granite tomb inscribed:

Sacred to the memory of

Thomas Armat

of Dales Head Hall in Cumberland

England

Born December 30th 1748

Died March 24th 1831

Aged 82 years 2 months & 21 days

Mark the perfect man and behold the upright
for the end of that man is peace

The just deeds of his life prompted by
charity and love Best marked his faith and end¹⁷

In his will Thomas Armat provided for his widow Ann leaving her \$5,000 in cash, a guaranteed annual income, life occupancy and the contents of the house on Market Square in Germantown. (See fig. #39.) The bulk of Thomas Armat's estate and the residuary estate (with the exception of some minor legacies) were left to Jane Caroline Armat with James Skerrett and Ann Armat acting as executors. James Skerrett now managed the estate which included considerable sums invested in mortgages and transportation bonds, some 17 properties in Philadelphia, farms in Bucks County and western lands, roughly 600 acres in Lycoming County, Pennsylvania, 3,000 acres along the Mississippi, and 3,000 acres of land in Cambria County, Pennsylvania.¹⁸



Fig. 39 The "Thomas Armat house", 5450 Germantown Avenue, opposite the Market Square in Germantown. Built c. 1792 by Thomas Morgan, bought by Thomas Armat in 1807. (Shop fronts 20th century addition, house is presently used for commercial space and apartments).

The death of Thomas Armat represented a major shift in the Skerrett household. Jane Caroline and James Skerrett used the profits of the estate to improve their style of living to reflect their growing wealth. With the rents and income from what was referred to by the Skerretts after Thomas Armats' death as "the estate" a major program of refurbishing Loudoun was begun with concurrent changes in their town residence.

In 1832 the Skerretts left their 10th Street house to take up a lease on Colonnade Row on the south side of Chestnut Street above 15th.¹⁹ Colonnade Row, built in 1830 from the designs of the architect John Haviland, was described at the time "as one of the handsomest squares in Philadelphia".²⁰ (See fig. #40.) George Tatum writes that "The promoters of Colonnade Row were George and Charles Blight, nephews of Peter Blight, a Philadelphia merchant who had made a fortune in the China trade."²¹ The Row was named for the wood and cast iron Ionic columns which supported a piazza running the length of the row. It contained ten houses, each twenty feet wide; the walls were laid of brick, stuccoed and scored to imitate ashlar stone.²²

In the 1830's Colonnade Row was one of the most fashionable uptown addresses in Philadelphia being one of the last blocks of Chestnut Street developed to the west. Chestnut Street as a whole was noted in the early nineteenth century for the elegance of its shops, residences and its monumental civic structures, banking houses and theaters.



Fig. 40 Colonnade Row. Designed by John Haviland, built by George and Charles Blight c. 1830 on the South side of Chestnut Street above Fifteenth Street. Pen and ink, with wash, by Frank Taylor from: George Tatum's Penn's Great Town plate 64. (Colonnade Row was partially demolished in 1868 for the Colonnade Hotel which stood until 1925; note the portico of T.U. Walter's Epithany Episcopal Church erected c. 1834 opposite Colonnade Row).

Surviving prints, drawings and paintings of the area show the street as the Skerretts would have known it in 1832. Of the great neo-Classical buildings of Philadelphia which had given cause to the expression of Philadelphia as "the Athens of America" many were located on or near Chestnut Street. Next to the Philadelphia Bank, at 4th Street, was Strickland's monumental Greek Revival Second Bank of the United States, at 6th and Chestnut, Strickland's Second Chestnut Street Theatre, Haviland's Arcade between 6th and 7th, the Porticoed United States Mint at Chestnut and Juniper Streets and John Dorsey's domed Academy of Fine Arts at 10th Street.

Chestnut Street above 9th Street was primarily residential with several notable mansions: the Edmund Shippen Burd house with its surrounding gardens at 9th Street and the neo-Classical Markoe House, both by Latrobe. Ending the parade were the Regency Blight houses at 16th and Chestnut. Interspersed among these grand houses were equally impressive blocks of rows built in the London fashion. In sum, the character of the neighborhood had the air of Nash's Belgravia, more segregated, elegant and cosmopolitan than anything previously seen in the city.²³ It can be assumed with certainty that Jane and James Skerrett, both conscious of current fashions, would have been more than casual observers of their surroundings. This in turn influenced their tastes and ultimately their plans for both their townhouse and Loudoun.

A perpetual policy with the Franklin Fire Insurance Company dated July 26, 1830, for the westernmost house in Colonnade Row gives an excellent description of the interior finish on which to base the other Colonnade Row houses. (See fig. #41.) The survey confirms that the interiors of the house were expensively and elaborately decorated in the Grecian taste and had such uncommon luxuries for the period as a completely fitted bathroom with tub.²⁴

The Skerretts immediately after taking occupancy of the house in 1832 began purchasing furnishings to complement the interiors of their new home. The costs of furnishing the Chestnut Street house are staggering, considering the purchasing power of the dollar in the 1830s. The surviving bills indicate most of the furnishings were bought between 1832 and 1834. The most expensive of these went into the "public rooms": the double parlors, diningroom and the master suite. The bills infer that most of the furnishings for the house were ordered when the Skerretts were residing in town, few purchases were made when the family was at Loudoun. One of the most remarkable purchases made by the Skerretts was a suite of "silk furniture" purchased from the workshop of Alphonse LeJambre, "Upholsterer, No. 85, South Second Street, corner Norris Alley (opposite the Pennsylvania Bank)." The total cost of the suite was \$1,153.00 and LeJambre's bill is extraordinarily precise, giving a complete breakdown of the costs.²⁵

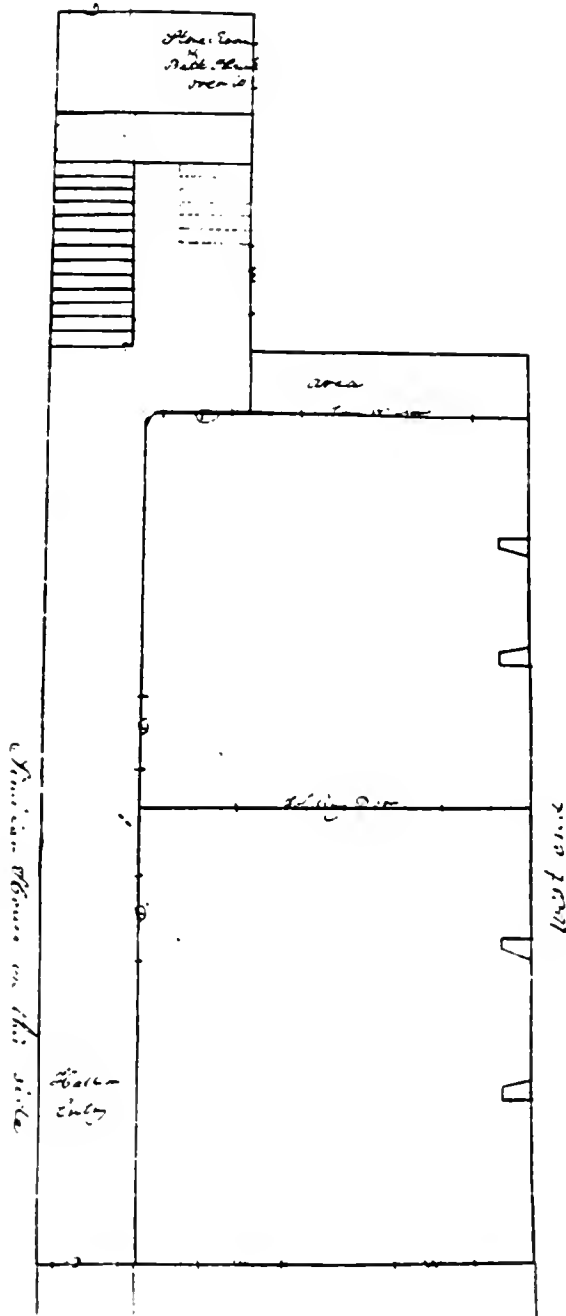


Fig. 41 Plan of first floor of the westernmost house on Colonnade Row. Colonnade Row was built following a pattern more common in New York townhouses of the period; instead of having a long backbuilding with the kitchen and pantries on the first floor and dining room above, Colonnade Row had the dining room in the cellar facing the street well, the kitchen and pantry were behind the dining room. Plan from: Franklin Fire Insurance Company of Philadelphia, Perpetual Policy #115, written July 26, 1830. Franklin Fire Insurance Company Papers, H.S.P.

Other major purchases for the townhouse included, from "M. Bouvier, No. 91 South Second Street", a "music stand - \$20.00" and "1 French bedstead on Castors - \$75.00 and 1 cornish for d^o - \$12.00." The carpeting for the house was bought from two firms: Joseph Lapsley provided "57 yards Super Saxony Carpeting" and "1 London Hearth Rug" totaling \$196.00;²⁶ from Walker and Daily the Skerretts bought "Imperial Saxony" carpets and "Brussels Carpet" for the better rooms and smaller damask and rag carpets, oil cloths and two door mats.²⁷ The total cost from Walker and Dailey was \$519.20.²⁸ Large quantities of china, porcelain, glassware and common ware were bought from Robert Tyndale "Importers of China, Glass and Liverpool Ware - N^o 12 North 3rd Street."²⁹ The most impressive purchases were from Louis Veron & Company at 100 Chestnut Street. The best lighting fixtures for the house came from Veron; such of these included "2 astral lamps - \$50.00, "2 - 10in. Cut Domes - \$10.00" and "2 pairs 2 lights lamps - \$280.00."³⁰ These lamps are probably the crystal and bronze Argand burner mantle lamps now at Loudoun which bear Veron's embossed metal labels below the burners. Two of the set of four are complete and the other two are incomplete and dismantled. (See fig. #42.) Although no bills survive, the pair of partial gilt bronze Argand burner chandeliers now at Loudoun were probably purchased between 1832 and 1834. The chandeliers, although of different design, have labels identical to the mantle lamps. Also purchased from Veron in



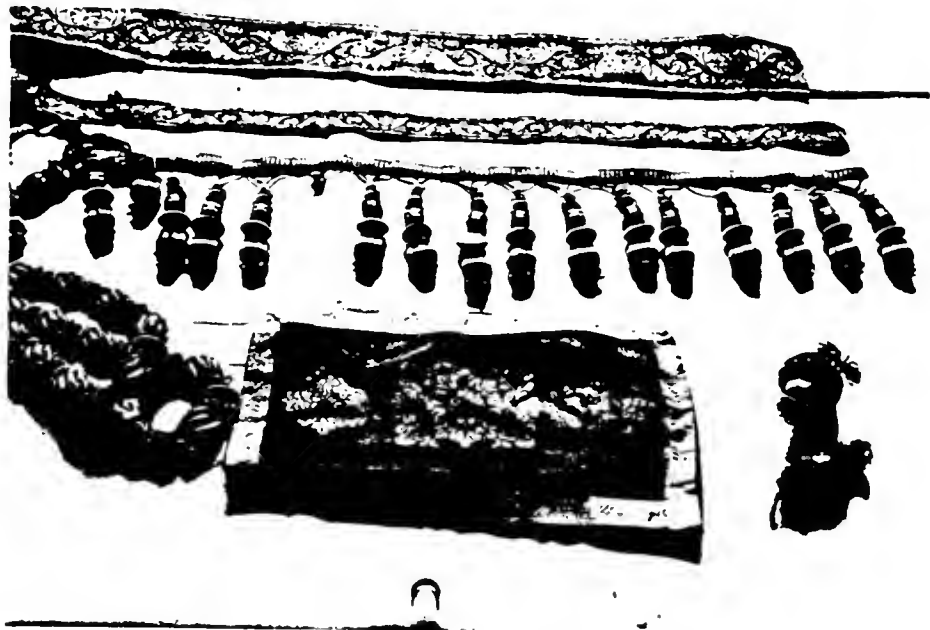
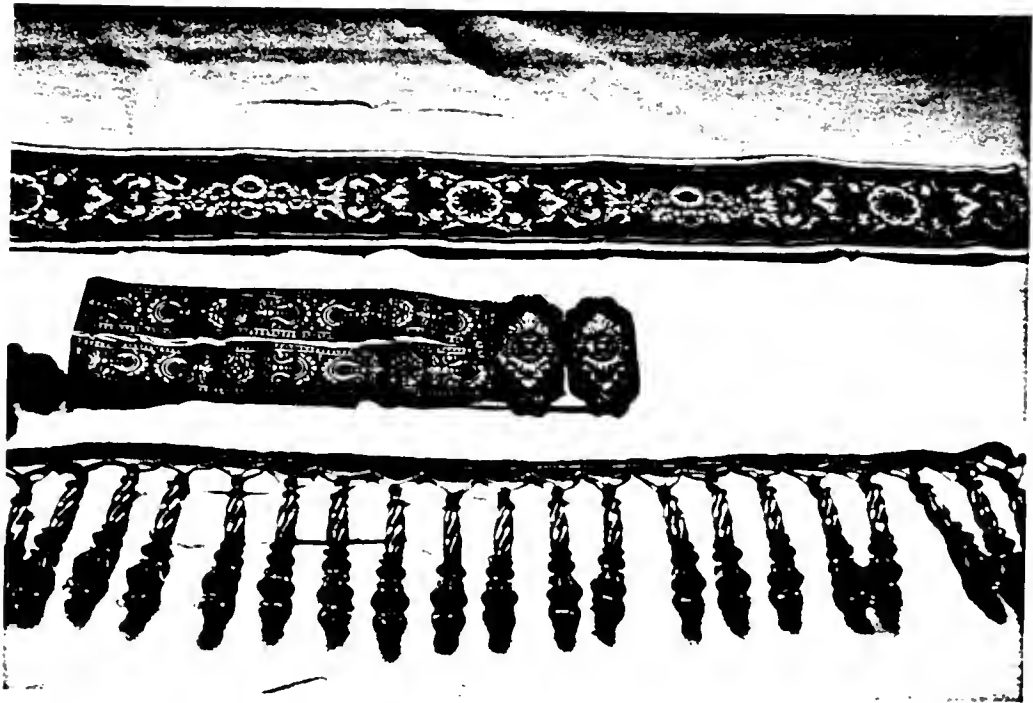
Fig. 42 Partial gilt bronze and crystal Argand burner mantle lamp (one of a set of four purchased by the Skerretts), probably English c. 1833. Below the burners are the applied embossed metal labels of Louis Veron & Company. Loudoun Collection. M.D. Logan Trust.

1834 were the looking glass plates for two overmantle and two pier mirrors, the total for these plates was \$1,071.50. Unfortunately, no bill survives for the making of the frames for these plates.³¹

Some idea of the richness of the interior of the Skerrett townhouse can be construed from the surviving galloon, tapes, fringe and gilt ornaments, the chandelier chains and fragments of the upholstery fabrics found in the attic at Loudoun in 1966, in the boxes prepared and packed by Alphonse Lejambe when they were sent to Loudoun in 1835 (See figs. #43, #44, #45.) The contemptuous Philadelphia diarist Sidney George Fisher, who disliked the Armat family, and described them as "socially much beneath"³² his family, probably would have thought of the Skerretts' townhouse as he did of the Samuel Davises' costly surroundings at 256 Chestnut Street:

It is all out of keeping with the houses, fortunes and habits of our society and indicates a truly vulgar and parvenu spirit, which mistakes glitter and gaudiness for taste and elegance.³³

The Skerretts in the early 1830s fit the mold of an established, well-connected family, cultivated and stylish but still considered a bit "new" by some members of the city's self-proclaimed aristocracy. Regardless of Fisher's often contrary prejudices, even the "best" families who had the means were living lavishly in their uptown city houses while establishing or improving country houses in the latest taste.



Figs. 43, Fragments of the tapes, gallons, fringe and
44 upholstery fabrics probably used by the Skerretts
in their townhouse on Colonnade Row c. 1832-35.
These textiles were found in the attic of Loudoun
in 1966 wrapped in 1835 newspapers, presumably
packed when the family moved from the townhouse in
1835.

Although the papers for the years 1831 to 1835 are a vast and almost inexhaustible fund of information, there are many inferences and certain puzzles which may never be fully solved. Two of the most perplexing and frustrating of these puzzles are determining the interior appearance of Loudoun in the early years of the nineteenth century and dating exactly when certain architectural changes occurred.

It can be presumed that articles such as clothing and household linens, silver and personal items would be moved from town to country. With the exception of the aforementioned piano-forte, no major cabinet pieces of furniture would make the annual trek. The only definitive clue to the appearance of Loudoun's interior is an inventory taken on October 3, 1835,³⁵ (this inventory was made prior to the Skerretts' embarking on an extended tour of Europe). The 1835 inventory has its own set of problems, as it also includes the furnishings from the house on Colonnade Row which were moved out to Loudoun in June of the same year for reasons which will be apparent later. More extensive research on the Collection and in-depth investigation of similar houses of the period are necessary before any definitive statement can be made. However, it would not be surprising to find that before 1835 Loudoun was simply, and even sparsely furnished, in contrast to the richness of the interiors of the townhouse.³⁵

After 1831 numerous architectural and grounds improvements were begun at Loudoun. Jane Caroline oversaw the

tending of the lawns and flower and shrub borders which she first laid out in 1829.³⁶ Exotic specimens were planted to establish a park-like arboretum which, judging from bills, surviving specimens, and old views of the grounds, was located to the south, east and west of the house and along the main entrance drive. Work continued on the outbuildings which, by this time, included a large barn, stable, ice house, spring house and two cottages which may have served as servants' quarters.³⁷ The remainder of the grounds were cultivated in orchards, kitchen gardens and grazing fields.

A brick terrace was constructed on the knoll, on the east and south sides of the house. The terrace was approached from the south by a large series of marble steps in two flights with flanking marble piers. Based on a series of bills the installation of this terrace probably date to 1834. A bill for June 16, from George Peiffer for 13 loads of sand, was paid the same day as that from John Benner, who had been delivering "4,000 bricks Loudoun" over the period from July 14 to August 15. Further evidence for the terrace installation is a bill, dated June 16, from Leonard Reger for "17½ perch building stone and 3 days horse hire." (This may refer to the building of the stone retaining wall at the south east end of the terrace).³⁸ No bill or notation has been found to document the installation of the marble steps.

A watercolor by an unidentified artist c. 1830 depicts the house from the southwest. (See fig. #46.) The romantic

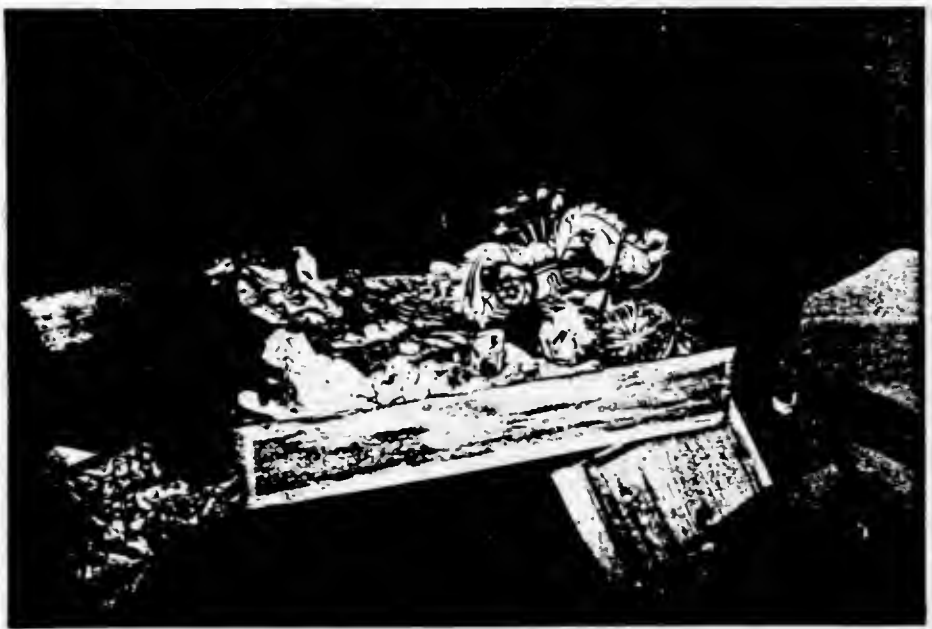


Fig. 45 Gilt wood pelmets and ornaments found in the attic in 1966 in the boxes packed by leJambre in 1835. Loudoun Collection, M.D. Logan Trust.

landscaping of the grounds, lawns, and surrounding pastures are clearly depicted as are the marble steps to the terrace. The piazza is hidden by a row of Lombardy poplars but the south facade remains as it was when drawn by Leuseur in the early 1820's. The extensive number of outbuildings and surrounding wood pailing can be seen to the left (the northwest of the house). Of all the views of the house before the age of photography the water color is the clearest view of the outbuildings for this period.

In the foreground of this watercolor are two small structures, one of which appears to be a lean-to greenhouse with three large window openings. It is not known if these buildings were part of the Loudoun estate. There is no mention of a greenhouse in the Papers before the 1850s. These structures, if the artist's rendering is correct, would have stood on the line of the present Apsley Street which formed the southern boundary of the property.

The most dramatic alteration to the exterior of Loudoun was the 1834-5 addition to the south facade of a two-storied neo-classical tetrastyle portico with modified Corinthian capitals, pediment and stepped base. A watercolor sketch by William Thompson Russell Smith (1812-1896) is the earliest known dated view of the house with the portico. (See fig. #47.) On the reverse side of the Smith drawing is the following inscription: "Louden (sic) / Residence of Mr. Skettitt (sic) / Germantown 1835 / R.S." A larger oil by Smith is owned by an Armat descendant living in England.



Fig. 46 Loudoun, c. 1830, water color, artist unknown.
Loudoun Collection, M.D. Logan Trust.



Fig. 47 Loudoun, c. 1835 by William Thompson Russell Smith (1812-1896). Inscribed on reverse: "Louden [sic] / Residence of Mr. Skettitt [sic] / Germantown 1835 / R.S.". Courtesy of Robert D. Schwarz.

The small watercolor is taken from the same vantage point as the oil and appears to have been a preliminary sketch. The oil is signed by Smith but not dated and may have been painted as late as the 1890s.³⁹

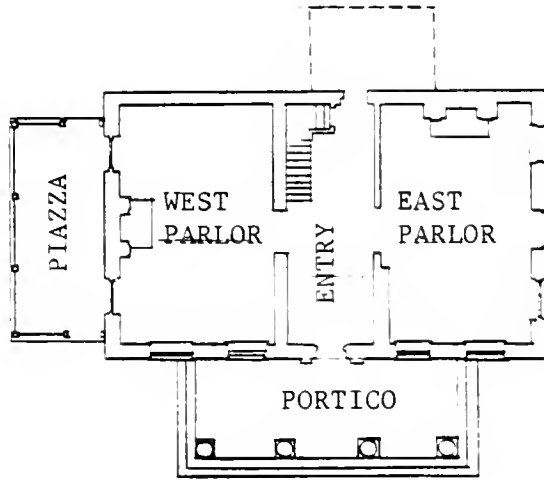
It is surprising that no bill for the addition of the portico has been discovered. The addition of the portico involved not only the building of the portico itself but a reworking of the roof, the moving of the south west dormer, and the installation of tin over the original shingles. The addition of the portico, which remains today the single most distinguishing feature of the house, gave the south facade a semblance of order by acting as a foil to distract the eye from the awkward roof and chimney placement of the 1801-1809 house. (See fig. #48.)

Further evidence to document the building of the portico between 1834-35 is found in a letter dated "Loudoun, November 23, 1838", from James Skerrett to his stepdaughter Fanny Armatt then in Paris:

... Germantown is as when you left it [in October of 1835] still and quaint though there have been many improvements and the style of building houses has much improved, there are several houses here now with porticos on them, when you left here yours was the only one with a portico ...⁴⁰

One of many possible sources of inspiration for the Loudoun portico may have been the portico on Thomas U. Walter's Epiphany Episcopal Church* built circa 1833-34, which stood

* Epiphany Episcopal Church was the sister church of St. Stephens, many of St. Stephens congregation were living above Broad Street in the 1830s and attended Epiphany after it was consecrated in 1834.



FIRST FLOOR PLAN



SOUTH FACADE

Conjectural floor plan and elevation of South facade of Loudoun, c. 1835.

Scale approximate
Drawn by: M.A. Bower
1984

on the northeast corner of 15th and Chestnut Streets directly opposite the Skerretts' townhouse on Colonnade Row. (See fig. #40.) Walter also designed several well known residential works with prominent porticos: Andalusia, c. 1833-36 for the Biddle family at Andalusia, Pennsylvania; and the townhouse of Matthew Newkirk, built c. 1835-36 at 13th and Arch Streets in Philadelphia.

The design of the carved wooden capitals at Loudoun are similar to those found in the Octagon Tower of Andronicus Cyrehestes in Athens. (See figs. #49, #50.) These capitals were measured and illustrated in Stuart and Revett's monumental folios The Antiquities of Athens (1762, with later additions) which formed a major reference work both in their original form and later adaptations for builders and architects in the eighteenth and nineteenth centuries.⁴¹

The low pediment at Loudoun is of incorrect classical proportion (this was in part dictated by the pitch of the existing roof), and is similar both in size and molding profiles to the portico at Hatfield which originally stood a half-mile from Loudoun at the northwest corner of Hunting Park and Pulaski Avenues. (See fig. #51.) The similarity of the two porticos is immediate yet no evidence other than proximity has been found to connect them. The designs of the porticos at Loudoun and Hatfield are typical of eighteenth and nineteenth century neo-classical interpretations of classical prototypes. The attenuation of the proportions and the wide spacing of the columns are neo-



Fig. 49 Capital from portico at Loudoun added by the Skerretts in c. 1835.

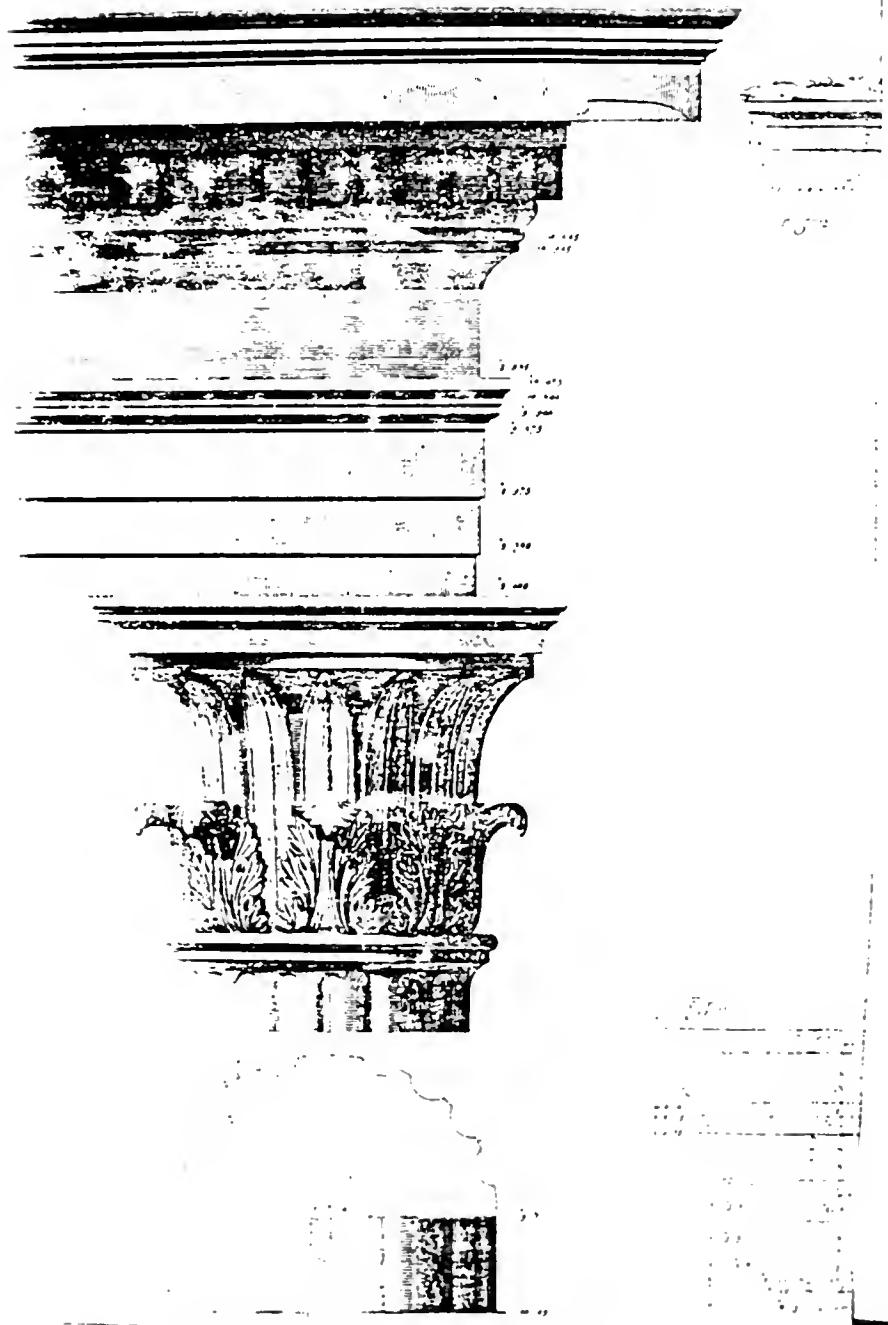


Fig. 50 Engraving of the capital from the Octagon Tower of Andronieus Cyrehestes in Athens. From: James Stuart & Nicholas Revett, Antiquities of Athens and other Places in Greece, Sicily, Etc. Supplementary to the Antiquities of Athens, (London, Priestley and Weale, 1825-30) Vol. I, Chap. III, pl. XVI.

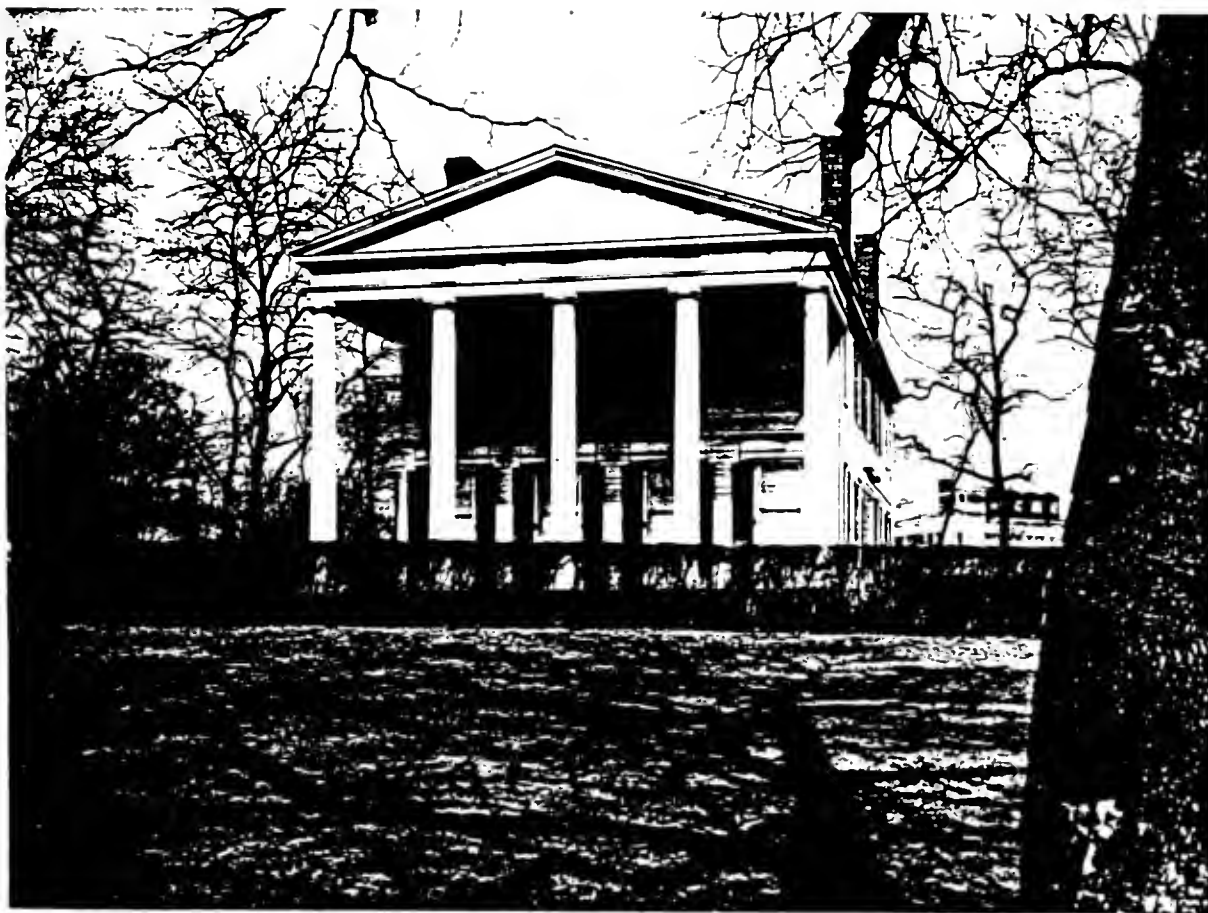


Fig. 51 "Hatfield House", Fairmount's East Park, the house stood originally at the northwest corner of Hunting Park and Pulaski Avenues. Portico added c. 1835-40.

classic trademarks. The examples at Loudoun and Hatfield display a misunderstanding of basic principals of proportion and were probably carpenter built rather than architect designed.

In 1888, when the Pearson addition was constructed, the whole of Loudoun was covered in pebbled rough cast stucco. Before the addition, the 1801-09 section was stuccoed and scored to imitate ashlar limestone. When this work was done is not known; there are no surviving bills or documents in the Loudoun Papers. The early views of the house are not sufficiently delineated to distinguish the finish of the walls and, as of this writing, no paint study or historical analysis of the exterior has been conducted. However, undisturbed sections of the ashlar stucco, cornice and roof are preserved in the loft of the 1888 addition. (See figs. #52, #53.) Examination of this area shows no seams between the 1801 and 1809 sections which suggest that at whatever date the stucco work was executed it was completed at some time after 1809. The type of stucco which existed on the exterior before 1888 is referred to by Minard LaFever in his Modern Builders Guide published in New York in 1833, as "Roman Cement", a finely prepared stucco "frescoed and colored with washes ... then ... drawn and joined to imitate well bonded masonry."⁴² Lacking any definite documentation (and until further analysis is compiled) the stucco may be safely dated to the years 1809 to c. 1830.



Figs. 52, Sections of the south wall of the loft, showing
53 the remnants of the roof and walls of the
1801-1809 sections left in place when the 1888
addition was built. Note the original scored
stucco in imitation of ashlar limestone, and the
standing seam tin roof applied over the original
shingled roof.

Major interior alterations were made at Loudoun between 1831 and 1834. In 1831 James Skerrett bought from Findley Highlands, "One Italian marble mantle 1 hearth @ 40.00".⁴³ This mantle is probably the present drawing room mantle (see fig. #54) which matches almost identically the "Sarcophagus mantle" installed in 1828 in the west parlor. Between August 10 and September 16, 1834, James Skerrett was billed \$20.02½ for "setting 3 grates at Loudoun", each with "hearth, 2 stiles & 4 sides and brackets".⁴⁴ (See figs. #55, #56, #57.) The style of the three existing mantles on the second floor of Loudoun are typical of designs popular in the mid-1830s.

A 1977 paint analysis of the interior of Loudoun determined that all of the plaster, base boards and chair rails were removed from the first floor, following c. 1830. New baseboards were installed with classical profiles. The walls were replastered using a floated work technique and then given a trowelled stucco coat and, while still wet, were dusted with a light coat of dark sand giving the walls the appearance of pale grey stone.⁴⁵

The ceilings were dramatically changed with the installation of highly ornamented cast and run-in-place stucco work. The ceilings installed in the entry and parlors are distinguished by great central medallions surrounded by rectangular compartments and molded cornices which combine classical and natural motifs (see figures #58, #59, #60, #61.) The walls and ceilings were originally



Fig. 54 Mantle in the East parlor or drawing room,
installed c. 1831.



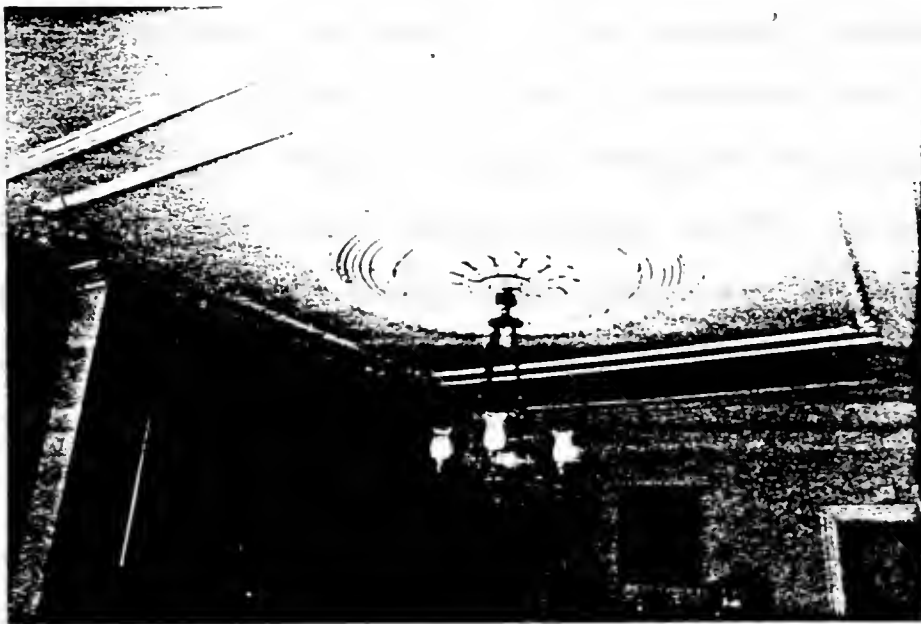
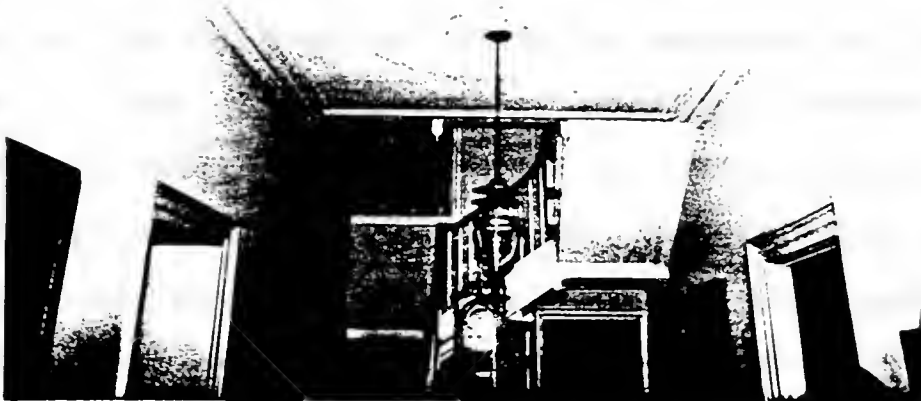
Figs. 55, Fig. 55, mantle in Northeast chamber, second floor, Fig. 56 mantle in Southeast chamber second floor, both installed c. 1834.



Fig. 57 Mantle in Southwest chamber, second floor, installed c. 1834.



Figs. 58 Stucco ceiling in East parlor or drawingroom and
59 detail, installed c. 1830.



Figs. 60 Fig. 60, Stucco ceiling in entry, Fig. 61, stucco
61 ceiling in West parlor or dining room, both
installed c. 1830.

left unpainted and the trim was painted a warm buff, which, combined with the grey-veined marble mantles, gave the rooms a subtle monochromatic color scheme. No bill exists for the installation of the ceilings (although a bill for them was said to have been discovered in 1968 and since lost), but based on the findings of the paint analysis and stylistic criteria they would date from the third decade of the nineteenth century. On December 20, 1835, James Skerrett wrote from Loudoun to Jane Caroline, then in Paris, that the extreme cold that winter had "... cracked the plastering of the ceilings in the parlors ..." ⁴⁶ which may be a reference to the ornamental ceilings.

The transformation of Loudoun from "villa" to porticoed "country house" was in its own right a symbol of the transformations within the family. The Skerrett household had "arrived." The decoration of their Colonnade Row townhouse was complete, and Jane Caroline's fortunes and inheritances secure. Anna and Fanny were enrolled at Mr. Russell's and James Skerrett was an established figure at the Philadelphia Bank, the family was secure in their social position, living the best of both worlds in town and in country.

In the late spring of 1835 that sense of security was to be destroyed by a series of events which ultimately proved to be one of the major turning points in the history of Loudoun and its occupants. The exact sequence of events is not fully known, but James Skerrett became involved in a complicated series of charges involving discrepancies in the

ledgers of the Philadelphia Bank. The scandal involved a bookkeeper hired by the Bank in 1828, who was also the son of one of the directors. Of this incident, Nicholas Wainwright has written in his History of the Philadelphia National Bank that part of this bookkeeper's

... duties was entering checks in the ledger, and the young man found that if he simply put checks in his pocket without posting them in his books, he was so much the richer and no one was the wiser. Deposits could also be worked in his favor by giving customers false credits in their passbooks and pocketing the money. By such means he made off with more than eight thousand dollars ...⁴⁷

James Skerrett discovered the fraud in 1835 after having unknowingly paid on checks which he had previously cashed. At this point the accusations began, the teller fled to New York and investigations into the missing funds were conducted in banks in Philadelphia, New York, New Orleans and Paris.⁴⁸ Suit was brought against Skerrett; Skerrett countersued and resigned his position, writing to the Board of Directors of the Bank the following statement:

The duties of a paying teller being surrounded every year by increasing difficulties; and some circumstances having recently arisen there that have been the source of the most poignant grief and distress of mind, I am constrained to say I cannot longer continue in that station and desire to relinquish the same.⁴⁹

Later correspondence between James Skerrett and Jane Caroline indicate the devastating effect of the defalcation on the family. James suffered a nervous collapse, and he and the family felt the full brunt of ostracism from the

community, causing Jane Caroline in turn to suffer great emotional humiliation.

For the third time in her life Jane Caroline was forced by circumstances beyond her control to give up her home and radically to redirect her life. The Skerretts saw the best temporary solution was literally to leave town. They terminated the lease on Colonnade Row and removed to Loudoun while preparations were made for Jane Caroline and her daughters to go abroad for an undetermined length of time. The reason for living in Europe was ostensibly to enroll the girls in a school in Paris to "finish off" their education. James Skerrett would remain behind in Philadelphia to defend himself from the accusations made against him and to try to salvage his reputation after which he would join his family abroad.

The contents of the townhouse were crated by Alphonse LeJambre between June 25 and the 28. Skerrett was charged \$22.00 for making "11 boxes for furniture", a memorandum from LeJambre lists the contents of nine of these boxes:

#A 1	- 2 Boxes	for Exes.....	\$1.50
2	- 1 D ^o	for Sopha frame.....	2.50
3	- 2 D ^o	for two ottomans & cotton curtains.....	5 -
4	- 1 D ^o	for sopha wings, ottomans & chair covers.....	2 -
5	- 1 D ^o	for sopha setts & backs..	2 -
6	- 1 D ^o	for 8 chairs & 2 arm chairs & silk pillows....	2.50
7	- 1 D ^o	for Bedroom Sopha & Back of Parlor Sopha.....	3 -
8	- 1 D ^o	for Back of the Bedroom Sopha.....	2 -
9	- 1 D ^o	for six Bed room chairs setts.....	1.50 ⁵⁰

Job LeCroy was paid for "moving furniture from town - June 27, 29, 30 - July 1, 2, 7 - \$27.50".⁵¹ By mid-July of 1835 the Skerretts had completed the move and packing began for the trip to Europe.

Part of the preparations for the European trip was the arranging of letters of credit and assembling cash for the trip. The Skerretts budgeted \$10,000 for their expenses for two years abroad, the money to come from the profits of Jane Caroline's estate.⁵² However, James Skerrett's uncertain position with the bank and the pending lawsuit posed considerable risk to Jane Caroline's estate from possible liquidation should Skerrett be found guilty. To protect their interests the Skerretts deeded the whole of their property held both jointly and separately in trust to Jane Caroline's solicitor Bayse Newcombe. (See Appendix #2.) Newcombe was given power of attorney over the estate to collect all rents and interests due, with power of sale on all properties with the exception of Loudoun.⁵³

On October 3, 1835, the Skerretts entered into an agreement with John and Mary Hart to act as caretakers at Loudoun during the family's absence. The agreement includes an inventory of the contents of the house and out buildings, in addition to detailing the Harts' responsibilities.⁵⁴ Unfortunately, the list is not by room nor is it complete. (See Appendix #5.) Conspicuously missing from the inventory are the piano, the sideboard and other major decorative articles such as the four crystal and gilt bronze Argand

burner mantle lamps and the silver, china and porcelain from the townhouse. The reason for these omissions may be explained in that much of it was still boxed or in storage. James Skerrett wrote from Loudoun on December 20, 1835, to Jane Caroline in Paris that, because of the extreme cold, "I had to get one of the Notts stoves to put in the entry ... [the stove] ... will no doubt, have much effect in preserving ... the furniture that is packed".⁵⁵ Jane Caroline wrote to Dr. Joseph Skerrett (James' brother) from Paris in 1838 that:

In case the Harts should leave Loudoun, I must ask the favor of you to go with Mary Hart through the two garret rooms that contain our furniture being the northeast and southeast garrets and go through with her the other open rooms in which are placed the mattresses and other furniture.⁵⁶

From these references and the 1835 inventory it can be assumed that in the rush of preparations that summer there was not enough time to set up the house and to complete the unpacking of the townhouse furnishings. Or conversely, the Skerretts' may have wished to leave most of the furnishings in storage, not knowing how long they would be abroad or their plans after their return.

On October 8, 1835, Jane Caroline Skerrett and her two daughters Anna and Fanny boarded "The Poland" in New York and set sail for Havre. The girls were excited at the prospect of the journey but Jane Caroline was filled with anxiety, for she was a woman traveling alone with her daughters. She also despaired over her husband's future and

the great distance that would separate them, knowing that at that time of the year it could often take over two months to receive letters on the packets. As troubling as these prospects were, even more disturbing was the possibility, if her husband's name was not cleared, of living abroad permanently.

James Skerrett wrote from Loudoun on October 14th:

My dearly beloved Jane,

I returned to New York after parting with you off Sandy Hook, with a sad and heavy heart, for the parting with you and the Dear children, seemed as though I was parting with everything dear to my heart that the world contained, leaving but a void, a waste, a wilderness for me to roam in, alike destitute of all that is calculated to make life desirable or even to be endured ...⁵⁷

James Skerrett wrote to his wife in late December of 1835, still not having received news of the safe landing of "The Poland":

I have been in that distress of mind, on your account, and all that I could do for you, was to implore Almighty God to guard and protect you from the dangers of the mighty deep, and that which weighed heaviest upon my heart, to support you under the trying circumstances in which you were placed, innocently by me, but which I knew would weigh heavier upon your mind, than all the troubled actions of the ocean.⁵⁸

While his wife and stepdaughters were making the Atlantic crossing James lived at Loudoun, spending his days anxiously awaiting the judgment of the Bank and the outcome of the suit. James lived at Loudoun writing to Jane Caroline that he was: "endeavoring [sic] to pass the time by reading and writing and going over our former french and Italian lessons

for they remind me of you and make me sometimes fancy you are with me."⁵⁹

The winter of 1835 was one of the coldest on record in Philadelphia and James would often walk the grounds of Loudoun to try to find some escape from his preoccupied state of mind. After a great ice storm in December James wrote Jane:

... I do not think I ever saw the crystalization more full and complete, and never did Loudoun present a more beautiful winter scene than it did on this occasion, it wanted but one thing to make it perfect in all of its magnificence and splendid brilliancy when the sun opened upon, and exhibited all of its splendor and dazzling brightness, it wanted your presence to enjoy it with me, to make me sensible of its great beauty, for the most brilliant scene in the world loses all its power to please unless⁶⁰ enjoyed in company with those we love ...

Later that winter James could write to Jane Caroline:

... all things taken into consideration I feel much easier in my mind respecting that which has detained me here ... I now learn that the persons to whom they [the Bank] have written and whom they expected to confirm the statements made by that villain in Paris has disclaimed all knowledge of the things sworn ... I find in many persons a change of bearing towards me which assures me the public sentiment has undergone a change not favorable to them, and perhaps my staying⁶¹ here may have much influenced that change.

While Skerrett was in Philadelphia, Quintin Campbell, the cashier of the Bank, went to New York to find the teller who had embezzled the funds to investigate and settle the matter. Nicholas Wainwright writes that after Campbell went to New York the money stolen from the Bank "was later made good by the [clerk's] father, who chagrined and humiliated,

resigned from the Board".⁶² Shortly afterwards Campbell too resigned from the Bank. Skerrett wrote:

... I rejoice that Campbell is compelled to leave the cashiership, for I am convinced, that the vile imputations circulated by his relations against me, was done expressly to keep him in the cashiership he has been compelled to abandon ...⁶³

The end of the year brought the long sought results for James: all charges were dropped and his name cleared of any wrongdoing. Skerrett left Loudoun almost immediately for New York and sailed for Havre in January of 1836, joining his wife and stepdaughters in Paris in late February. The Skerretts were to return eventually to Loudoun, but James Skerrett never returned to the Bank.

END NOTES
CHAPTER IV
LOUDOUN - THE YEARS 1825-1835

- 1 Wilson, Directory for the City of Philadelphia (Philadelphia, 1825).
- 2 James J. Skerrett papers, various bills of sale and receipts, 1810-1825, L.C.-H.S.P.
- 3 Robert D. Schwarz, The Stephen Girard Collection, A Selective Catalog, (Girard College, 1980). Robert Schwarz gives references throughout his catalogue on the Stephen Girard Collection about the patterns of Stephen Girard's patronage and other Philadelphians.
- 4 Henry Connelly, bills of sale to James Skerrett dated: "May 30-June 12-1810", "April 21, 1813", "January 14th-1814", "January 13th-1815", "May 20th-1818", James Skerrett papers 1810-15, L.P.-H.S.P.
- 5 Anthony Rasch, bills of sale to James Skerrett dated: "August 11, 1817", "29th Jan -1818", James Skerrett papers 1817-18, L.P.-H.S.P.
- 6 James Mitchell, bills of sale to James Skerrett, dated: "December the 19, 1817", "April the 10th, 1818", James Skerrett papers-1817-18, L.P.-H.S.P.
- 7 John Rea, bill of sale to James Skerrett, dated: "Philad^a July 8th 1817", James Skerrett papers, 1817, L.P.-H.S.P.
- 8 Robert West, bills of sale to James Skerrett, dated: "Philad- Dec^d 24, 1823", "Philad April 16, 1825", "Nov 1, 1825", "Philad Oct 17, 1826", "Philad Jan 12 1827", "Philad - March 25 - April 3, 1829", James Skerrett papers, 1823-1829, L.C.-H.S.P.
- 9 Philadelphia County, Registrar of Deeds, deed G.W.R. 13-137, Recorded August 31, 1826.
- 10 Jacob Bowman, bill for gardening work, dated: March 24, 1827, James Skerrett papers, 1827, L.P.-H.S.P. this payment to Jacob Bowman was the first bill in the Loudoun Papers to refer to Cherry Hill by its new name "Loudoun." According to a longstanding family tradition the house had been named Loudoun since its first construction in 1801; a remembrance of the family's American origins in Loudoun County, Virginia. However, the reason for the change in name in 1827 probably had as much to do with romantic associations with the past as with the more pretentious connotation of "Loudoun" as opposed to the bucolic simplicity of "Cherry Hill." One other possible reason for the Skerretts wishing to rename the estate was the building of Havilands Eastern

State Penitentiary in 1823-29 at Fairmount Avenue and 21st Street in Philadelphia. The site of the Penitentiary was also known as "Cherry Hill", and was popularly called Cherry Hill years after its opening. (Information on Eastern State Penitentiary kindly supplied by the Philadelphia Architectural historian Dr. George Thomas).

11 Philadelphia Contributionship, cancelled perpetual policy 3278, resurvey dated: May 5, 1829, Archives of the Philadelphia Contributionship.

12 S.P. Morris, bill of sale to James Skerrett, dated: "February 2, 1835," James Skerrett papers, 1835, L.P.-H.S.P.

13 Charles H. White, bill, dated "November 15, 1831" to James Skerrett - James Skerrett papers, 1831, L.P.-H.S.P.

14 Charles H. White, bill, dated "December 20, 1831" to James Skerrett, James Skerrett papers, 1831, L.P.-H.S.P.

15 Loud & Brothers, bill, dated April 28, 1832, James Skerrett papers, 1832, L.P.-H.S.P. Written on reverse of bill "removing piano to Loudoun."

16 James Skerrett, bills and receipts for the years 1827-1832, James Skerrett papers, 1827-1832, L.P.-H.S.P.

17 Transcription by author, 1983, from tomb of Thomas Armat, St. Lukes Church burial ground, Germantown Avenue and Coulter Street, Germantown, Philadelphia.

18 Thomas Armat, Will and Administration records, Probate Records, Philadelphia County, will number 70 of 1831, start p. 244.

19 Robert Desilver, Desilver's Philadelphia Directory and Strangers Guide (Philadelphia, 1832).

20 George Bishop Tatum, Penn's Great Town, (Philadelphia, University of Pennsylvania Press, 1961) p. 71.

21 Ibid.

22 Ibid.

23 See Tatum's Penn's Great Town, (Philadelphia, 1961) pp. 39-52, plates numbers 23 thru 65. Tatum has collected in this book a handsome collection, reproducing prints, engravings and paintings of early nineteenth-century Philadelphia architecture. Most of the buildings on Chestnut Street which the Skerretts would have been familiar are no longer extant including Havilands Colonnade Row, built c. 1830, partially demolished 1868.

24 Franklin Fire Insurance Company of Philadelphia, Perpetual Policy #115, written for Charles Blight, July 26, 1830, Franklin Fire Insurance Company Papers, The Historical Society of Pennsylvania.

25 Alphonse Le Jambe, bills of sale to James Skerrett, dated: March 15 - June 11, 1832 and "11th April 1832", James Skerrett papers, 1832, L.P.-H.S.P.

26 James Lapsley, bill of sale to James Skerrett dated: "Philad 13 Sep 1832", James Skerrett papers 1832, L.P.-H.S.P.

27 Walker and Daily, bill of sale to James Skerrett, dated: "Phil^a October 1, 1832", James Skerrett papers 1832, L.P.-H.S.P.

28 Walker and Daily, Ibid.

29 Robert Tyndale, bills of sale to Mrs. Skerrett, dated: "Aug. 2^d 1832", "August 29th, 1833", James Skerrett papers 1832-33, L.P.-H.S.P.

30 Louis Veron, bills of sale to James Skerrett, dated: "Jan 18-Oct 19-1833" and "Oct 3-14-1834", James Skerrett papers 1833-34, L.P.-H.S.P.

31 Louis Veron, bill of sale to James Skerrett, dated: "Jan 18-Oct 19-1833", James Skerrett papers, 1833, L.P.-H.S.P. See entries for June 15 and July 1.

32 The Diary of Sidney George Fisher, ed. Nicholas B. Wainwright (Philadelphia, The Historical Society of Pennsylvania, 1967), p. 357.

33 Ibid. p. 47.

34 "List of Furniture at Loudoun", contract between Mr. and Mrs. James Skerrett and John and Mary Hart, dated: "Germantown, October 30, 1835", James Skerrett papers, 1835, L.P.-H.S.P.

35 See Administration papers of the estate of William J. Hay, Philadelphia County Probate Records, #291 of 1836. William Hay lived at "Hatfield" which stood originally a half mile to the southwest of Loudoun. Hatfield was, in the 1830s similar in size, location and use to Loudoun and the inventory taken in 1836 can be interpreted as a representative example of the type of furnishings found in country houses such as Loudoun.

- 36 Robert Carr, bill of sale to Jane Skerrett, dated "March 31, 1829", The Carr nursery was located at "Bartram's Garden" below Grey's Ferry on the Schuylkill River. This bill is the first of a series of bills from the Carr nursery for a variety of trees, shrubs, perennials and other plant materials. Later bills are dated "March 25, 1830", "Nov 1, 1830", and "Oct 31 1843". James Skerrett papers, 1829-1843, L.P.-H.S.P.
- 37 Information on the outbuildings can be found by referring to bills and receipts to James Skerrett from various craftsmen and tradesmen, many of these bills have inscriptions in the hand of James Skerrett noting the specific building for which he was billed. James Skerrett papers, 1825-1835, L.P.-H.S.P.
- 38 Bills of sale from George Peiffer, dated June 16, 1834, John Benner, dated: August 15, 1834, and Leonard Reyer, June 16, 1834, James Skerrett papers, 1834, L.P.-H.S.P.
- 39 Russell Smith would often paint larger oils from water color sketches years after the sketches were drawn. Smith continued this practice until his death in 1896. Information courtesy of Robert D. Schwarz.
- 40 Letter from James Skerrett to Fanny Armatt, dated: "Loudoun, November 23, 1838", James Skerrett papers, 1838, L.P.-H.S.P.
- 41 James Stuart & Nicholas Revett, Antiquities of Athens and other Places in Greece, Sicily, Etc., Supplementary to the Antiquities of Athens, 4 vols. (London, Priestley and Weale, 1825-30), See Chapter III, pl. XVI, Vol. I.
- 42 Minard LaFever, The Modern Builders Guide (New York, H. Sleight, 1833) p. 127.
- 43 Findley Highlands, bill of sale to James Skerrett dated "Philad^a. Aug^t 2, 1845 ... 1 Italian Marble Mantle, hearth \$40.00 - 3 years interest on do --- \$7.20 ..." James Skerrett papers, 1845, L.P.-H.S.P.
- 44 John Shirving bill dated: "Aug 10 - Sep 16, 1834" to James Skerrett, payment received by Edward Lyons, December 27, 1834, James Skerrett papers 1834, L.P.-H.S.P.
- 45 Frank S. Welsh, "Loudoun Mansion, Paint and Color Analysis of the Interior", (Ardmore, Pennsylvania, 1977).
- 46 James Skerrett to Jane Caroline Skerrett, letter, dated: "Loudoun, December 20, 1835"; James Skerrett papers 1835, L.P.-H.S.P.

- 47 Nicholas Wainwright, History of the Philadelphia National Bank (Philadelphia, Fell & Co. 1953) p. 45.
- 48 James Skerrett to Jane Caroline Skerrett, letter, dated: "Philadelphia Nov 28, 1835", James Skerrett papers, 1835, L.P.-H.S.P.
- 49 Wainwright, History of the Philadelphia National Bank, p. 47.
- 50 Alphone Lejambe, bill dated, "Philadelphia 13th July 1835" to James Skerrett, James Skerrett papers 1835, L.P.-H.S.P.
- 51 Job LeCroy, bill dated: June 27, 29, 30 - July 1, 2, 7, 1835 to James Skerrett, James Skerrett papers 1835, L.P.-H.S.P.
- 52 Jane Caroline Armatt Skerrett, letter to Bayse Newcomb, dated: "Paris, June 28, 1837", Jane Caroline Skerrett papers, 1837, L.P.-H.S.P.
- 53 City and County of Philadelphia, Recorder of Deeds, Deed: A.M. 64-554, dated September 3, 1835, received September 4, 1835.
- 54 Caretaking contract between Mr. and Mrs. James Skerrett and John and Mary Hart, dated: "Germantown, October 3^d, 1835", James Skerrett papers, L.P.-H.S.P.
- 55 James Skerrett to Jane Caroline Skerrett, letter, dated: "Philadelphia, December 20th, 1835", James Skerrett papers, 1835, L.P.-H.S.P.
- 56 Jane Caroline Skerrett to Dr. Joseph Skerrett, letter, dated: "Paris Jan. 24, 1838", Jane Caroline Skerrett papers, 1838, L.P.-H.S.P.
- 57 James Skerrett to Jane Caroline Skerrett, letter dated: "Philadelphia, October 14, 1835", James Skerrett papers 1835, L.P.-H.S.P.
- 58 Ibid., dated "Philadelphia, December 20th, 1835."
- 59 Ibid., dated "Philadelphia December 6th, 1835."
- 60 James Skerrett to Jane Caroline Skerrett, letter dated: "Philadelphia, November 28, 1835", James Skerrett papers 1835, L.P.-H.S.P.
- 61 Ibid., dated: "Philadelphia Nov^r 28 1835".
- 62 Wainwright, History of the Philadelphia National Bank, p. 47.

63 James J. Skerrett to Jane Caroline Skerrett, letter dated: "Philadelphia, December 6, 1835", James Skerrett papers 1835, L.P.-H.S.P.

Conclusion

James Skerrett's reunion with his family in Paris makes a logical terminus for this chapter of the "Loudoun Story". The family's flight to Europe is not just a useful literary contrivance, in reality it marks one of the most radical changes in the history of Loudoun and the family. The diaries, letters, receipts, and daybooks of this period form one of the most important and extensive groups of documents in the Loudoun Papers. When this extraordinary assemblage of papers is read one cannot help but be reminded of the expatriate writers of the late nineteenth century such as James and Wharton. The often uneasy grafting of American and European values are vividly portrayed by the Skerretts. This transformation affected their consciousness of self, challenging their perceptions of their role in society, politics, religion and culture.

The Skerretts' views on art and culture in Europe could in no way be interpreted as avant-garde; their tastes were dictated by guide books, conventional and unassuming. Like many of their contemporaries, the Skerretts preferred the classical and late Renaissance art of Italy. In Florence and Rome they either purchased or commissioned copies of thirty oil paintings by artists familiar with the earlier styles or the romantic school of Claude. In Rome Anna and Fanny's portraits were painted by Giuseppe Mazzolini -- after the style of Titian -- and James and Jane Caroline had

portrait busts of themselves carved in marble by the expatriate American sculptor Thomas Crawford. (See fig. #62.)

When the family returned to take up residence at Loudoun in 1839, they immediately began the process of unpacking and arranging the nineteen cases of paintings, books, sculptures, and other purchases that had been shipped before their departure (See fig. #63.) Loudoun was now the family's principal residence; they no longer kept a townhouse, preferring to live the life of "country gentry." Loudoun was now furnished primarily with the elaborate furnishings bought from the Colonnade Row house.

The simplicity of the earlier era had come to an end. Loudoun was no longer a country retreat but a country seat, far removed from the mercantile and business worlds that made it possible. Yet this change was not made without difficulty. Anna Armatt wrote from Loudoun at the age of nineteen:

I was thinking this day that I might as well live in the backwoods, for as socially I do not see anyone. I very much fear that being so long at Mme. Bonfiles [in Paris] has spoiled me and unfitted me for a country life.

The solitude of Loudoun and the "country life" of which Anna disparaged in the 1840s (has) now vanished. The house stands today in a small park surrounded by row houses, factories and railroads. The Italian paintings hung with such pride in 1839 have almost all been relegated to the attic. The outbuildings, cottages and fields, once an



Fig. 62 Portrait of Anna Elizabeth Armatt Logan, (1820-1895), painted in Rome in 1836-37 by Giuseppe Mazzolini (1806-1876). Loudoun Collection, M.D. Logan Trust.

integral part of the estate, have been removed as the city encroached and the land was sold off for building lots.

In order for Loudoun to reach its maximum potential as a house museum will require a major re-evaluation of its purpose. Much of Loudoun's raison d'etre is permanently fixed by the terms of Maria Logan's bequest. Those responsible for maintaining that bequest must be sensitive to the complexity of the problems: the ongoing maintenance of the structure, the budgeting and justification of these costs, the preservation and conservation of the Collection, determining use and accessibility of the site and how best to maximize the remaining ensemble and present it to the public.

Following standardly accepted practices in the field of historic preservation certain studies must be conducted at Loudoun before anything approaching final recommendations can be put forth. Such studies would include a definitive inventory of the contents of the house; noting each article objectively, documenting with photographs and completing a condition and conservation worksheet. A thorough historic structures study of the house by a professional consultant is also necessary to determine as closely as possible the building sequence and to outline a plan for the ongoing preservation of the structure.

No archaeological work has been conducted on the site, or grounds use plan adopted. The present conditions have evolved haphazardly over the years and fail to enhance the



Fig.63 Drawing room or east parlor at Loudoun c. 1890. This photograph is one of several taken of the interior of the house about 1890. This photograph documents how many of the larger paintings purchased in Italy in the 1830s were hung. On either side of the fireplace are the Crawford busts of James and Jane Caroline Skerrett. All of the furnishings, with the exception of the chandeliers and some small objects are documented by bills of sale in the Loudoun Papers. Photograph, Loudoun Collection, M.D. Logan Trust.

setting and accessibility of the house or the demands of a public park. The park is presently used for both passive and active recreation; both are appropriate uses yet no happy medium has been found.

The interior installations of the 1960s are in general favorably received by visitors, but they no longer represent the personalities of the original owners by the imposition of the tastes of our times. The result, if one desires more than a pleasing esthetic experience, is an uneasy compromise. The Friends of Loudoun instinctively understood the eclectic nature of the collection which dictated that the rooms reflect in some way the families continuous tenancy. However, the documentation for the Collection is of such a complete and extensive nature that it would be reasonable to strive to re-create with sound accuracy a variety of period rooms. A logical emphasis could be the re-creation of interior environments not otherwise represented in the Philadelphia area.

This thesis, as stated in the preamble is not an attempt to chart a plan for Loudoun, the site and its Collections but to complete the first stages of the necessary historical research. Hopefully, others will use this work to continue to trace the history of Loudoun. The inhabitants of Loudoun, although not important historical figures, are worthy of study; their conventionality distinguishes them as representative of the norm. One should not look to Loudoun for prototypes. The lifestyle of

Loudoun's inhabitants as reflected in their surroundings provides a useful litany of upper middle class taste over time. In a country characterized by rapid residential mobility, Loudoun represents a rare continuum.

Brief of Title to 4650 Germantown Avenue, "Loudoun"
Board of Revision of Taxes, City of Philadelphia in Trust,
Received September 30, 1952, G.M.S., H. Index #6

Title to premise (1) described in J.M.H. 3773-223

Recited in E.F. 7-193

Whereas by force and virtue of sundry good conveyances and assurances in the law duly had and executed he the sd Solomon Bush became in his lifetime lawfully seized in his demesne as of fee of and in a certain tract or parcel of land situate, lying and being in Germantown Twp in the C. of P. containing 42.7 A plus or minus and being so thereof seised sometime after departed this life first making his last W and T dated 6-8-1795 wherein and whereby after the bequest of some specified legacies to his wife etc. he ordered all the residue of his estate in which residue the land afsd is included to be disposed of by his Excrs and applied after paying off such debts as he owed to the most productive fund etc. and of his sd Will he did appoint his Father in Law the sd Christopher Marshall, his wife the sd Ann who is since intermarried with the sd William Currie and his Brother in Law Zaccheus Collins to be the Excrs. and the sd Zaccheus Collins having renounced the Executorship, they the sd Chritopher and Ann did take upon themselves the whole _____ of the execution of the sd Will

Deed

1801
6/26

Christopher Marshall (Druggist)
William Currie and Ann h/w/

The sd Christopher and Ann being the only acting Excrs of the last W and T of Solomon Bush, Physician, deed.

The sd Ann being the late Widow and Relict of the sd Solomon Bush, deed.

to

Thomas W. Armat - Merchant.

1000 £

All that certain piece or parcel of land to be henceforth called and distinguished by the name of Cherry Hill - being part and parcel of the above descd large tract situate in the Twp of Germantown in the C. of P. bounded and descd as foll to wit:-

Beg. at a post on the Ws of the Great Rd. ldg from Phila. to Germantown at the dist of 20 ft. S from the line of land formerly of Theobold Endt now Hartleys and ext th bounding on a lane 20' w thrown out by the sd grantors bet the hereby granted lot and the land formerly of the sd Theobold Endt etc. as descd in G.W.R. 13-187

Use of two Lanes, etc
Use of water, etc.

And it is hereby provided that as it may hereafter be convenient to have a Lane of 15' w on the Ss of the Hereby granted prems to open at the Germantown Rd and communicate with the last above mentioned 20' lane it is mutually declared and agreed by and between all the sd parties to these presents that on 3 months notice being given by either party to the other the sd Lane of 15' w shall be opened as afsd, and that the sd grantors above named and their heirs and the heirs of the sd Solomon Bush shall throw out 10' and the sd Thomas W. Armat and his heirs shall throw out 5' for the purpose of forming the sd 15' w Lane which shall extend from the sd Germantown Rd on the Ss of the above granted lot and communicate with the last above mentioned 20' Lane as afsd and which sd 15' w Lane so to be opened shall be and remain in common with the other Lanes above mentioned as free ways of passage as well for the sd Thomas W. Armat his h and a as for the sd grantors, and their heirs and the heirs of the sd Solomon Bush and their several and respective tenants forever.

Rec 7-7-1801
E. F.7-193

Recited in J.M.H. 3773 - 223

Thomas W. Armat departed this life 7-19-1806* intestate leaving to surv him a widow Ann Armat (since decd) and two children namely:

Sarah Ann Armat

Jane Caroline Armat (later intermarried with James J. Skerrett) and no issue of any decd child or children.

A son of the sd Thomas W. and Ann Armat, namely Thomas Richard, a minor, having predeceased his sd father and mother, intestate, unmarried and without issue

* Should read: 7-30-1806

Deed

1818
5/1

Sarah Ann Armat S.W.

to

Thomas Armat (Merchant)
Catharine Leger wife of Nicholas

\$1.00

All and singular the messuages, lots of ground, lands tenements hereditaments and real estate which the sd Sarah Ann Armat is seized of or entitled to in possession, reversion, remainder situate in the City or County of Phila. or elsewhere in the State of Penna. or in the United States.

In trust - for Sarah Ann Armat for life with power of sale in trustees

M. R. 18-347

Deed

1826
8/31

Sarah Ann Armat S.W.
Thomas Armat (Merchant)
Catharine Pentice late Catharine Leger
Trustees of the sd Sarah Ann Armat

to

James J. Skerrett - Gentleman

\$2250.00

1 full equal and 1/2 part - the whole into 2 equal parts to be divided of and in a certain messuage or tenement and 2 lots or pieces of land situate in the Twp. of Germantown in the C. of P. One of them called Cherry Hill on which the sd messuage is erected - beg at a post on the Ws of the Great Rd ldg from Phila. to Germantown and at the dist of 20' S from the line of land formerly of Theobold Endt since Hartley and ext th (bounding on a Lane 20' w thrown out by the former owners bet the hereby granted lot and the land formerly of the sd Theobold Endt ext from the Great Road down to the Meadow S 40° W 29.1 P to a cor post at the dist. of 20' from Endts or Hartleys line th bounding on another Lane

of 20' w thrown out by the former owners of the hereby granted lot com with the afst 1st mentioned Lane and ext therefrom to at or near the foot of the hill the 5 next following courses and distances to wit:- S 44 1/2° E 54'-3" to a post th S 23° E 9,9 P P to a Cedar Tree th S 16° E 6.2 P to a post th S 36° E 3.25 P to a post. th S 67° E 10.3 P to a post where the sd last mentioned 20 Lane is to terminate and from th by other land late of Solomon Bush N 70° E 13 P to a Cedar tree by the side of the Germantown Rd or Great Rd afsd - th al the sd Great Rd N 28 3/4° W about 24.5 P to the place of beg. contg 5 A-2 R 18 P or thereabouts.

Use of afsd 2 Lanes

Use of water flowing in the rear in the Meadow now or late belonging to the Estate of Solomon Bush, decd. etc.

Rec. 8/31/1826

G. W. R. 13/187

Deed

1835
8/3

James J. Skerrett and Jane Caroline h/w

to

Bayse Newcomb

One full equal und part the whole unto
\$1.00 2 equal parts to be divided of and in Prens
as descd in G. W. R 13/187
(ia) Recites G. W. R 13-187

Use of 2 Lanes

Use of water, etc.

In trust etc.

Rec 8/4/1835

A. M. 64-554

Recited in J. M. H. 3773-223

And the sd Bayse Newcomb having departed this life Gustavus George Logan was on 5-16-1856 (Bk G. L. B. 57-240) apptd by the sd Jane C. Skerrett in his place and stead.

Whereas the sd Jane Caroline Skerrett departed this life on 8-8-1856 leaving a last W and T in writing, dated 7-14-1849 duly proved and rem on file in the office of the Reg. of Wills for Phila. Co. in W Bk. 36-285 wherein and whereby she gave devised and bequeathed unto her husband the sd James J. Skerrett for and during the term of his natural life a full equal undivided 1/2 part of in and to the prems 1st herein descd. the rem 1/2 int in the sd prems being devised unto her daughter Frances Jane Armatt and the residue thereof to be equally divided bet the sd Frances Jane Armatt and Anna Armatt Logan share and share alike.

Whereas the sd Frances Ann Armatt departed this life on -- during the life time of her mother the sd Jane Caroline Skerrett unmarried and without issue whereupon her interest in the Estate of her mother became vested in her sister the sd Anna Armatt Logan.

Whereas the sd James J. Skerrett seized of a life estate u/w of his wife the sd Jane Caroline Skerrett departed this life on 7-5-1875 - whereupon the estate became vested absolutely in the sd Anna Armatt Logan surv daughter of the sd Jane Caroline Skerrett her h and a forever.

Whereas Gustavus George Logan husband of the sd Anna Armatt Logan departed this life on 12-17-1876.

Whereas the sd. Anna Armatt Logan departed this life on 8-5-1895 having first made and pub her last W and T dated 7-6-1891 - rem on file of the Reg of Wills in W. Bk 181-421-in Phila. Co. wherein and whereby she gave all the residue of her Estate unto her 4 children to wit:-

Albanus C. Logan
Fanny A. Logan
Maria D. Logan
Jane C. A. Logan

to hold to them their h and a forever.

Whereas Fanny A Logan also known as Frances A. Logan, one of the devisees u/w of Anna Armatt Logan, decd. departed this life on 5-8-1898 a singlewoman, having first made and pub her last W and T dated 3-23-1897 - proven and rem on file in the office of the Reg of Wills of Phila. Co. in W. Bk 202/187 - wherein and whereby she gave devised and bequeathed all her estate - R. P and M unto her Excrs William Rotch Wister and Joseph M. Fox in trust as therein fully set forth.

Whereas Wm. Rotch Wister, one of the Trustees as afsd was on 5-2-1911 - discharged from such Trusteeship and the Penna. Co. for I on L and G. A. apptd in his place and stead as Co-Trustee to act with the sd Joseph M. Fox and the sd Joseph M. Fox Co-Trustee as afsd was on

5-20-1911 also discharged from his duties as Trustee whereupon the sd Penna. Co. etc. became sole Trustee.

Whereas Jane Caroline Armatt Luxmoore one of the devisees and life tenants under the respective Wills of Frances A. Logan and Ann Armatt Logan departed this life on 10-16 1924 having first made and pub. her last W and T dated 12-11-1917 a duly exemplified copy of which is on file in the office of the R. of W. at Phila. Co. in W. Bk-476-435 wherein and whereby she gave devised and bequeathed all her estate R P and M to the Germantown Trust Co in trust for the uses, intents and purposes in sd Will set forth.

Whereas the sd Jane Caroline Armatt Luxmoore left her surv her husband Edward Luxmoore, now decd and 3 children to wit:-

-- Edward Corynd [sic] Logan Luxmoore
Francis Logan Luxmoore and
Catherine Armatt Ellis (nee Luxmoore)
grantors herein and no issue of any decd child or children

Recited in J. M.H. 3773-223

Whereas the Penna. Co for I on L and G. A. Sub. Trustee as hereinbefore recited joins herein with the children of the sd Jane C. A. Luxmoore, decd to transfer and convey all the right, title and interest in both of the prems above which it held as Trustee afsd to the grantee her h and a.

Whereas the sd Germantown Trust Co. Trustee as hereinbefore recited joins with the other grantors herein to transfer and convey all the right title and interest in both of the prems above descd unto the grantee her h and a.

Deed

1905

4/26

Joseph Blair and Mary E h/w
William J. Hamilton and Narrie C. h/w

to

Albanus C. Logan
Maria D. Logan
Jane C. A. Luxmoore wife of Edward
(of Neybridge Surrey England)
William Rotch Wister) Trustees u/w of Frances
Joseph M. Fox) A. Logan, decd.

\$6400.00

All that certain lot of land sit in the 22nd Wd. of the C. of P. descd accdgd to Survey and Plan made thereof by Joseph C. Wagner, Surveyor and Regulator of the 9th Survey Dist. of sd City dated 3-20-1905 - Beg at a pt on the N.W. s of Apsley St. (50' w) at the dist of 100' 1 1/4" N.E. from the N.E. s of Greene St. also 50' w. th ext alg the sd Apsley St. N. 50° 30' 59" E 91' 0 3/4" to a pt. th alg the N. E. s of an old 20' w alley or lane as shown upon sd Plan the foll 5 courses and distances viz; N 65° 43' 1" W 163' 3 1/2" N 37° 53' W 53' 6" N 15° 2' W 102' 5" N 23° 5' 47" W 164' 2 3/8" and N 40° 6' 10" W 75' 8 3/4" to a pt on the N.W. s of Wyoming Ave. as laid out on the City Plan 50' w but not yet dedicated or opened for public use th S 40° 23' 50" W crossing sd 20' w alley or lane and through the sd bed of Wyoming Ave. 82' 3 7/8" to a pt which pt is 102' 6 1/2" N.E. from Greene St. on the course last mentioned th S 36° 49' 17" E being par to and 100' n. E. from Greene St. and partly through the sd bed of Wyoming Ave. 269' 3 1/4" to a pt th S. 48° 54' 43" W. 100' 3 3/8" to the N.E. s of Green St. th alg the same S 36° 49' 17" E 50' 1 5/8" to a pt th N. 48° 54' 43" E 100' 3 3/8" to a pt th S. 36° 49' 17" E and being par to and 100' N.E. from Greene St. 193' 0 1/4" to sd N.W. s of Apsley St. and the place of beg.

Rec. (p.o) J.J.C. 119/118

Use of 20' W alley or lane

Rec. 4/28/1905
W. S. V. 453/446

Title to premises (1) and (2) described in J. M. H. 3773-223

Deed

1934
1-10

Edward Coryndon Logan Luxmoore of Dorset, Endland and Marion Georgiana,
h/w
Francis Logan Luxmoore of Hampshire England and Dorothy Jane h/w
Lovell Strange Eaton Ellis of Bucks England and Catherine Armatt h/w
Penna. Co. for I on L and G. A. Sub-Trustee u/w of Frances A. Logan,
decd
Germantown Trust Co. Trustee u/w of Jane C. A. Luxmoore, decd.
to
Maria Dickinson Logan (#2 Harley St. London England)
\$40,000

All their undivided right title interest property claim and demand in and to:

(1) All that certain lot or piece of ground ... (description of property follows) ...

... And also that certain lot of land sit in 22nd Wd of the C. of P. descd accdg to Survey and Plan made by Joseph C. Wagner, Surveyor and Regulator of the 9th Survey Dist. dated 3-20-1905 as foll:- ... (description of property follows) ...

Rec E. F. 7-193 as to 1st descd

Rec W. S. V. 453-446 as to 2nd descd

Sub. to certain provisions, agts and uses

Ack - Eodic etc.

Rec 4/13/1934

J.M.H. 3773-223

Will of Maria Dickson Logan, Singlewoman

Dated 10/22/1932

x x x

Died 2/12/1939

I direct that, if I shall not have already done so in my lifetime, my Excr shall purchase all interests held by other people than myself in the Real Estate where I make my home, known as, "Loudoun", and situate on the Ws of Germantown Ave., at Apsley St. Germantown, Phila. if sd purchase can be made at a price deemed to be reasonable by the Board of Directors of the Excrcs of my Estate and when sd purchase is completed, or if I own the entire title to sd property at the time of my death, then at my death, I give and devise sd Real Estate unto the City of Phila, in trust to maintain the same forever as a park for the use and enjoyment of the citizens of the Community under the jurisdiction of and according to regulations deemed to be proper by the Fairmount Park Commission, subject to the restriction and condition that no buildings, other than those existing on the property at the time of my death shall be erected or maintained at any time on the premises, except only those reasonably required for the proper use and enjoyment of the property for the purposes hereinafter stated.

The family mansion on sd real estate shall be maintained in its present condition and appointments, as a museum and headquarters for such historical and patriotic enterprises as the sd Commission shall deem appropriate. This sd park and museum shall bear the name "Loudoun" and shall always remain and be known as a memorial to my mother, Anna Armatt Logan, great grand daughter of Thomas Armatt of Germantown. x x x x

Appoints National Bank of Germantown and Trust Co. of Philadelphia, Pa. Excr.

2-20-1939 Proven and Lets Test granted unto National Bank of Germantown and Trust Co. Excr.

Transcription of the inventory of the estate of Thomas Wright Armat,
August 1806.

Loudoun Papers, Historical Society of Pennsylvania

Estate papers of Thomas & Thomas Wright Armat

[] indicates an illegible word or phrase

Note all spelling and grammer transcribed as found in the original
manuscript.

Kitchen

3 Tables		2 coffee pots
1 stove	12 Dollars	1 cannisters
1 p and irons		2 doz cake tins
2 p shovel & tongs		1 funnel
1 tea kettle		2 copper pans
4 chairs		1 d ^o kettle
3 benches		1 gridel
1 p bellows		1 worfel iron
5 waiters		1 toaster
1 stool		1 dust pan
10 candlesticks		1 candle box
9 flat irons		1 lantern
1 lamp		2 hand brushes
2 milk		4 large d ^o
2 iron stands		2 []
2 sets of skewers		1 flour barrel
1 gun	AA	3 ovens
6 small pictures		1 brass kettle
1 pye board		7 iron sauce pans
2 wooden spoons		4 pot hooks
2 morters		2 Gridirons
4 earthen dishes		1 bellmettle kettle
tin ware		1 chaffing dish
2 roasters		1 dripping ^o pan
1 doz. rims		1 frying d ^o
2 laddles		

Barn and Stable

1 carriage	80	5 demijohns
1 chair	70	11 flour barrels
1 bedstead		1 powdering tub
1 p. steps		1 trunk
1 grass shears		1 lot of []
1 sickel		fire cloaths
1 shovel		1 lantern
3 hoes		2 rakes
1 hatchet		1 fork
1 closet		hay

AA

1 tray & snuffers
 1 plaited cake basket
 1 d^o castors

1 pair Drawers 2 dollars
 1 glass 1 dollar

2nd Chamber

1 bed & bedstead 20 dollars
 4 chairs 4 dollars
 2 pair drawers for 20 doll
 1 washstand 12
 1 writing desk 3 doll
 1 toilet table
 2 pair plaited
 candle sticks
 2 mantle ornaments 5 dollars
 3 pieces of Carpet 3 dollars

1 Globe 10 Doll see the other forward
 1 tea chest 1 dollar
 8 rugs []
 17 table cloths 17 dollars
 1 writing Desk 4 doll
 1 picture - 50/100
 2 pieces of oil cloth for 2 dollars
 2 dishes
 7 cups & saucers
 2 sauce boats
 4 decanters
 22 plaits
 2 salt sellers
 4 wine glasses
 10 jelly d^o
 1 wash bowl
 1 small d^o
 1 powder horn
 books & shelves
 1 pair blinds
 1 child's bed
 31 pillow cases
 5 window cornish
 25 towels 2 pieces chintz

3rd Chamber

1 bed & bedstead []
 3 chairs []
 1 piece carpet []
 1 looking glass 2 dollars

1st Garrett

1 bed & bedstead []
 2 chairs 1 50/100
 3 trunks 7/6
 3 p blankets for 4 dollars
 3 sets of Bed curtains []
 3 sets of window d^o 3 dollars
 6 quilts [2?] dollars
 16 pair sheets 25 dollars
 2 doz of chairs covers 3 dollars

3rd Garrett

1 bed & bedstead 10 dollars
 2 end tables for 2 dollars []
 1 dressing d^o 50/100
 1 chair - 80/100
 1 trunk 1-25/100
 1 glass

2nd Garret

1 bed 7 dollars
 7 chairs for 6 dollars
 2 screens for 4 dollars
 2 carpets for 12 dollars
 5 trunks []

Store Room

2 cases with bottles
 2 demijohns
 1 sugar barrel
 2 small keys
 11 bottles
 11 jars
 4 brooms

at Mr. Stoddard's*

an Easy chair - 8 dollars
 12 hair B d^o - 3 dollars
 7 cane d^o - 1 dollar
 9 black gilt - 1 dollar

9 common d^o - @ 50/100
 a cradle - 4 dollars
 shovel and tongs - 2 dollars
 2 p. andirons - 7 dollars
 lot crokes & demijohns - 2 dollars
 1 dinner china sett - 25 doll
 9 little tumblers 50/100
 2 p. salt sellers
 window cornish 1 Doll
 @ dinner table 10 dollar
 1 breakfast d^o - 6
 1 p. drawers - 8
 1 globe see the other back 10
 1 large glass - 8 dollars
 1 small d^o - 4
 3 pictures - 5 doll
 23 books Gazetts - 20 doll
 1 trunk & cage
 & knife case 1 dol
 1 picture [] 3 doll
 2 d^o [] 75/100
 (List of clothing follows, total "30 dollars")
 1 gold Re []ter 65**
 cash 20 dollars

Amount [] is
 £ 456.19.0

(List of dry goods stock)

Stock in C^o with Ta^s Cooper - 9000 Dollars
3,375.0.0
 Books 7LL:£ 3,847.2.11
 2 guns 13.15.0

(Listing of Library, noting title & price, 168 volumns and "a lot of Engravings", "a lot of newspapers", "a lot of pamphlets". Total for Library "166.11.7")

* "Mr. Stoddard" was renting Thomas Wright Armat's town house on South 4th Street at the time of T.W. Armat's death.

** Probably a gold repeating watch.

Appendix #4

Transcription of J.B. Freeman & Company Account of the Auction of the Contents of Cherry Hill March 16, 1808

Loudoun Papers, The Historical Society of Pennsylvania

Estate Papers of Thomas Armat and Thomas Wright Armat

[] indicates illegible word or phrase

Note all spelling and grammar is transcribed as found in the original manuscript.

Sales at Auction by - T.B. Freeman & Co.

Mar. 16	3 Tons of Hay @	27.00
1808	1 Red Cow	21.00
	1 Lot Brush	1.00
	1 Cart & Harness	12.00
	1 Riding Chair	21.50
	1 Lot Harness	9."
	1 " Saddles	3."
	1 " Spade []	2.50
	1 " D ^o	1."
	1 Saws []	1.40
	1 Ladder	1.30
	1 Carriage	70."
	5 Demijohns @ 70	3.50
	5 Chairs (Lot)	2.00
	1 Cage	".75
	1 Pr. Shears	".75
	1 Lot Weights	.50
	1 Step Ladder	".90
	1 Wheel Barrow & Saw	".65
	1 Wheel Barrow	3.05
	1 Bed Sted	4.25
	1 Crib	".90
	1 Bed Sted	4.25
	1 Bed & Bed Sted	6.50
	1 Bed Sted	3.50
	1 d ^o	3.75
	1 Lot Barrels	".50
	1 Orange Tree	1.50
	1 Safe	1.00
	1 Meat Tub	1.25
	1 Lot Buckets	".85

1 Board	"	.55
1 Lot Blankets		2.35
1 Lot Shelves		".80
1 " Trunks		1.50
1 Trunk		.50
1 Side Saddle		10.50
1 Bridle		1
1 Portmantio		".50
1 Lot Wrapper		2.75
1 Trunk		1.50
1 Mahogany bed sted		6.00
1 Bathing Tub		6.50
Amt. Carried Forward		244.25

Amt. Forward	oz.		
1 Silver Coffee Pot []	43.2 @	1.75	75.39
1 Tea Pot	21.12 @	1.75	37.57
1 Sugar bowl	15.14 @	1.70	26.46
1 Slop bowl	12.08 @	1.70	21.08
1 Cream Jug	6.08 @	1.75	11.08
1 Pr. Snuffers & Tray	7.7 @	1.60	11.76
12 Silver Table Spoons		1.40	
6 " Tea D ^o		1.55	
2 " Salt D ^o	11.12 @	1.60	.92
1 Cake Baskett			8.50
1 Sett Castors			12.50
2 Paintings	@	5.50	11.00
1 Silver Urn			25."
1 " Sugar Tongs		1.75	2.45
1 Painting			15.50
4 Figures	@	4.25	17."
1 Painting			2."
5 Small D ^o	@	.45	2.25
1 Sideboard			16."
1 Knife case			8."
1 Spy Glass			13.50
1 Looking Glass			24.50
1 Secretary			28."
2 Card Tables	@	6.75	13.50
1 Sopha			26.50
1 Quadrill Box			2."
1 Cribage d ^o			4."
1 Sugar Cracker			1."
1 pr. And Irons			11
1 " Shovel & Tongs			2.25
1 " Bellows			".75
4 Window Curtans	\$7		28
12 Chairs	1.30		15.60
1 Lot Musick			1."
1 Mycriscope			3.25
1 Lot			.30
2 Globes			13.75
1 Flute			1.15
1 "			1

	1 "		".80
	1 pr. Pistols		1.60
	1 Small D ^o		3.25
	1 Swords Cane		1.25
	1 Card Scissors		3.25
	4 Cards	1.10	4.40
	1 Lot Baskets		".65
	3 Sopha Curtains	@ 1.75	5.25
Amt. Forwd		\$()	
	1 Dinning Table		13.00
	1 Dinner Sett		42.50
	1 Tea d ^o		14.50
	2 Fruit Baskets		1.75
	1 Lot China		2.30
	1 " "		1.50
	1 " "		5.00
	1 " "		8.50
	1 Bowl & Pitcher		1.75
	1 Lot China		1.20
	1 " Cup & Saucers		1."
	1 " " "		1.80
	1 " Plates		2."
	1 " Blue d ^o		1.05
	1 " Custard Cups		1.05
	1 Tea Cady & Baskets		".90
	1 Lot Jelly Glass		1.75
	1 " China		1.40
	1 " Matts		1.60
	1 Fire Screen		6.50
	1 " d ^o		2.25
	1 Clock		24."
	6 White Arm Chairs	@ 1.80	10.80
	1 Gun		13."
	2 Window Curtains	@ 3	6.00
	1 Side Table		3."
	2 Venetian Blinds	[]	.25
	1 Oil Cloth		1.60
	1 Lot Bottles		5.75
	2 Pictures	@ 1	2.00
	1 Feather bed		24.00
	1 Bedsted & Curtains		20.00
	4 Window Curtains & Cornices	2.50	10.00
	1 Table & Glass		".90
	6 Chairs	@ 1.60	9.60
	1 pr. And Irons		6.50
	1 Shovel & Tongs		1.30
	1 Plated Candlesticks		4.50
	1 Breakfast Table		6.25
	6 Chairs	95	5.70
	1 Bedsted & Curtains		17."
	1 Glass & Table		1.20
	1 Beaureau		6."
	2 pr. Candlesticks	@ 3.00	6."
	1 Wash [Hand] Stand		2.75

	1 Field Bedsted & Cur.		11.25
	2 Window Curtains		1.70
	3 Chairs	@ .95	2.85
Amt. Ford.	34½ yds Carpeting	1.00	34.50
	38½ -----	.75	28.50
	1 Lots Carpets		5.25
	1 -----		2."
	6 yds Venitian d ^o	.70	4.20
	1 Lot Carpets		3.05
	1 -----		2
	1 small d ^o		1.15
	13½ yds. Carpiting	.50	6.75
	1 Ten Plate Stove		15.50
	2 Tables	@ .50	1."
	5 Chairs	@ .10	".50
	1 Dutch Oven		1.45
	1 Iron Pot		2."
	2 Small d ^o		".95
	1 Gridiron & Spider		".50
	1 Lot No. 20		3.40
	(List continues in Lot numbers thru Lot #58)		
	1 Tin Kitchen		2.30
	1 Lot Unions		.35

Transcription of:

"List of Furniture at Loudoun"

From Contract between James J. Skerrett and Jane Caroline Skerrett and John and Mary Hart, dated Germantown, October 30th, 1835.

Loudoun Papers, Historical Society of Pennsylvania, James Skerrett Papers 1835

[] indicates illegible word or phrase

Note all spelling and grammar is transcribed as found in the original manuscript.

12 chairs parlour, 2 cloaks, 1 riding dress, 2 servants coats, window curtains - 1 comfortable coat, old silk cloak Band boxes - Blue sofa cover crib quilt, Cheek 2 Riding Skirts, Dimity chair sofa and ottoman covers, music stand, music stool and silk fire skreen, crib, cradle.

Parlour blinds Back and Front, Chamber blinds, workstand, 2 marsails quilts 2 small 2 notted white 1 plain white, 3 colour'd 1 silk french quilt, 1 french chintz with curtains 18 garrett sheets 4 table cloth, 20 towels, 12 pillow cases 3 white saddle bags, 2 pictures 2 portraits 1 writing 2 setts of waiters 1 piece canton flannel 2 small trunks, 1 suit white dimity curtains 2 boxes gilt ornaments chandelier chains, 2 [], Parlour and Entry Matting 2 trunks containing papers relating to Thos. W. and Thos Armat - 1 large Atlas, a quantity of books, 6 garrett chairs - 1 table 2 painted tables - Linnen 6 bolster cases, 17 course Russian Sheets 12 pair fine sheets 11 pair Pillow cases 12 breakfast cloths, 8 table cloths, 24 Napkins 30 fruit d^o - 12 Harlequin Plates, 11 Ancient French plates brought from France from before the Revolution 1 gilt Flower'd dinning sett - 1 gilt French tea sett green and gold - 1 sett knives and forks - 1 Rocking Chair - 2 small Waiters - silver - 2 French Bedsteads with curtains 1 sofa bedstead - 1 High Posted bedstead 4 Matrassess and 2 Pailaisses French - 4 large Matrasses 1 Pailaisse 2 small Matrasses 4 bolsters 5 pillows 20 Pillows French Sett, 3 Wardrobes 2 white d^o 2 beaurous - 1 dressing table, 1 valesse - 12 Mahogany chairs 2' x ' exes French Silk Furniture - Curtains Red and Vapour - 4 wash stands 4 baskets 2 chamber setts white - books -

Farming Tools

...(List of Tools and contents of outbuildings)...

Mary Hart

...(List of Pantry and Kitchen equipment)...

...(the caretaking agreement between the Skerretts and the Harts)

Germantown October 3d 1835

Copy (signed) John Hart
J.J. Skerrett
Jane Caroline Skerrett

Transcription of Philadelphia Contributionship Perpetual Policy #3278, Original Policy 1808, resurvey 1829 and 1851, later resurveys not transcribed. Archives of the Philadelphia Contributionship.

[] indicates illegible word or phrase

Note: all spelling and punctuation is transcribed as found in the original.

I have surveyed a stone house belonging to Ann Armat situate on the Germantown road and near the south end of Germantown the south front 32 feet and the east front 30 feet two stories high walls of Stone 18 inches thick divided below in one large room and Hall with an open Newel stairs in the hall with ramped Mahogany rails into the Garrett plain string strait balusters and skirting up the wall the second story in three chambers with fire places in two of them and plain mantles to each. and ornamental Mantle to the Chimney below Surbase & skirting to all the rooms and Architraves round all the doors and windows the floors of heart yellow pine narrow boards in the first and 2d story and white pine in the Garrett which is divided in three rooms all the partitions and garret plastered 4 Arched Dormer Windows in the roof and tin Gutters to the eaves and tin pipes down a flatt on the Top of the Roof with Chinese railing round rail [red?] [roof?] Cedar the glass in Garret 8 by 10 and to the south and east fronts 10 x 13 venitian shutters in the 2d story and panneled lined shutters below a Frontispiece with Columns and Fan sash to each of the front doors the whole painted inside and out all the sash single hung, kitchen in the cellar finished plain it appears to have been built about 12 years
Surveyed 4 mo 1st - 1808 (signed) T. Evans

value 2000 dollars 9 months

2000 dollars at 5 [] \$100. £37.10

I have Resurveyed a House belonging to James J. Skerrett situate on the South West of the Germantown Road & near the south end of Germantown about five miles from the City. - Insured by Policy No 3278 An addition being made of 18½ feet by 30 feet to the South end of the old house, two stories high - 18" stone walls - the lower story in one room the floor of clear yellow pine - base & surbase [] double architraves to doors and windows - 1 marble mantle with fluted pilasters & frieze glass [] 12 & [] 14ⁱⁿ outside shutter the 2nd story in two rooms floor of clean cut pine base and surbase [] 12ⁱⁿ outside Venetian shutters - The Garrett in two rooms, plastered, two wds in the gable end - plain Eave front and back, tin gutters & pipes - A Piazza on the south end 10 ft by 30 ft with plain posts shingled roof - not plastered

broken pitch roof
on the house

5 Mo. 5th 1829

(signed) John C. Evans

N^o 3278 May 6 1828

Add \$1000 or 4 pct

\$40

(signed) J. J. Skerrett

I have resurved the above mentioned house, and find a Portico built in front of the house, 30 feet wide & 11 feet deep, with 4 Columns 2 feet diameter, with Enriched Capitals, and plain Entablature & Pediment over them, carried up to the same height as the building there is a floor & two steps to the above, also a Back Piazza 14 feet wide, 9 feet deep, enclosed with blinds & Venitian doors a light Cornice around the top, and ornamented above it, & covered with Tin & Ceiled with boards.

January 25th 1851 (signed D.R. Knight
surveyor)

Agreed to be correct

(signed) J. J. Skerrett

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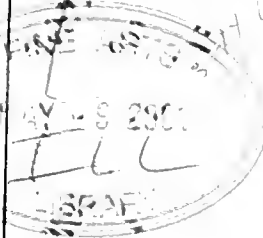
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